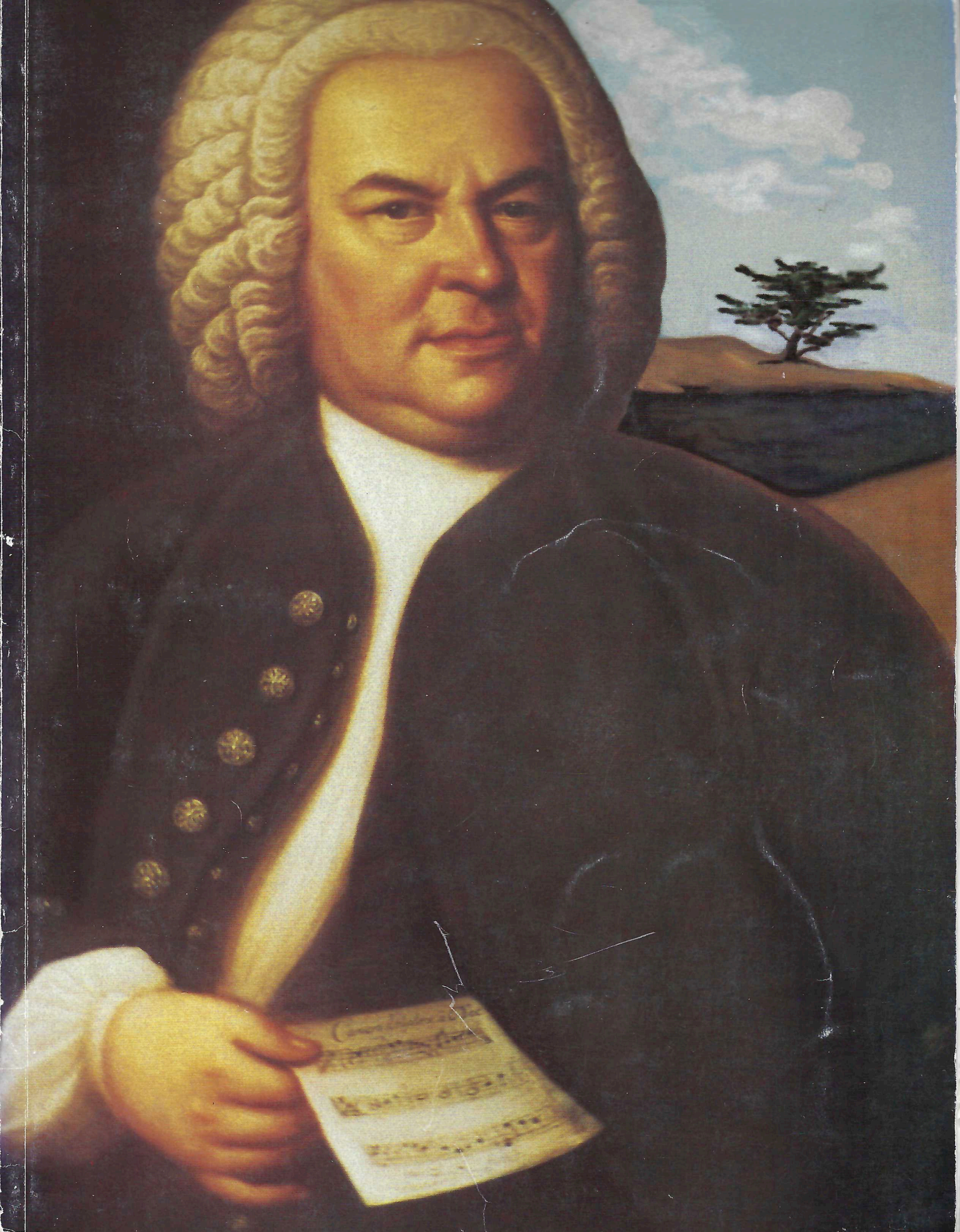

COVER: art designed by Jennifer Jerde

CARMEL BACH FESTIVAL

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Photography by Ron James

Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

Please Note
No photography or recording permitted

No Smoking
shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers
will not be seated while the performance is in progress.

1994 Carmel Bach Festival
July 16 - August 7

Parking
Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access
to Sunset Center Theater is available.

Carmel Bach Festival
Sunset Cultural Center
P.O. Box 575
Carmel, CA 93921
(408) 624-1521

Refreshments
are available under the canopy
prior to performance and during the intermission
Sponsored by the...
friends
OF SUNSET FOUNDATION

Maestro Bruno Weil

Music Director and Conductor

Bruno Weil has developed a flourishing career since capturing the First Prize in the 1974 Young Artists Concerts presented by the German Music Council. He has guest conducted many of the major German orchestras, among them the Berlin Philharmonic Orchestra and the Staatskapelle Dresden. He was a permanent guest conductor at the Salzburg Festival where in 1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra.

Maestro Weil has also performed with leading symphony orchestras such as the Los Angeles Philharmonic, L'Orchestre Philharmonique de Montreal, L'Orchestre National de France, The English Chamber Orchestra and the NHK Orchestra Tokyo. The particularly close and fertile collaboration with Toronto's Tafelmusik Orchestra has been proved by numerous recordings for the SONY Classical label for which he now records exclusively.

In addition, he has conducted at the German Opera Berlin, at the Hamburg State Opera, at Dresden's Semper Opera and at the Vienna State Opera, where, since the 91-92 season, he has been a permanent guest conductor, primarily in the Mozart repertoire. In May 1992 he made his Glyndebourne Festival Opera debut conducting *Così fan tutte.*

Bruno Weil was a master student of Franco Ferrara and Hans Swarowsky. In 1979 he won Second Prize in the International Herbert von Karajan Conductors Competition and was subsequently named General Music Director of the City of Augsburg, becoming at that time the youngest General Music Director in Germany, a position he later resigned. In addition to his international guest conducting appearances, Bruno Weil will have a new leadership position in Germany again when in 1994 he becomes General Music Director of the City of Duisburg and principal conductor of the Duisburg Symphony Orchestra.

Dear Festival Patrons,

Nicht Bach, Meer sollte er heissen.

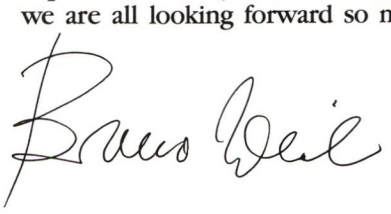
Beethoven's words, "His name should not be Bach (brook), but Meer (ocean)," are the best description of Bach and the position of his work in music history.

To make of Bach's music the highest quality performance possible, and to present music of his great successors and contemporaries, is my aim for and vision of the Carmel Bach Festival.

The great success of *The Creation* last year encouraged me to present Haydn's other oratorio, *The Seasons.* And in 1994 we will begin a series of Haydn's six last masses (one a year), starting with the *Heiligmesse* together with Bach's *Mass in B Minor.*

I have found musicians who specialize in the performance practice of the 18th century and I am sure their knowledge and enthusiasm will support the spirit and quality of the performances.

My reception at Carmel last summer was one of the happiest experiences of my life, both for me and for my family, and we are all looking forward so much to this year's festival.



President's and Executive Director's Messages

Davis Factor Jr. *President, Board of Directors*

Welcome to "Summer in the 18th Century," our 56th year of the Carmel Bach Festival and Bruno Weil's second season as music director and conductor.

For us who work and plan year-round, the summer is an exhilarating time of family reunion as our musicians gather from around the country and across the world to play Bach's music for you.

Our company of one hundred musicians is supported by a hard working cadre of several hundred volunteers, a dedicated Board and staff, all working together so that this tradition can continue.

Your presence here — your support of this endeavor — is the essential element of the festival's future. It is our hope that you will be filled with joy and exuberance at what we do here.

Davis Factor Jr.
President, Board of Directors

The Carmel Bach Festival has seemed a magical place to me since I was introduced to it when I was eight years old — a place of love and community — a place of music whose passion and grandeur sent chills down my spine and made my hair stand on end. I feel extraordinarily blessed to be a part of the festival during this time of great transition. It will be new and yet not new, because its purpose is still the same as it ever was — to produce the finest performances of this heavenly music and to make it available to as many people as possible. To reaffirm, as it always needs to be affirmed, (especially in this time of hype and commercialism and political correctness) that this music, written by people living in the 18th century, had things to say about the human spirit that are eternal and that can speak to any human heart regardless of background, age or status. And that a live performance of any art is a form of reaching out and grasping hands with all other human creatures.

On behalf of this company of musicians and of planners, thank you, our faithful patrons, for loving to hear this music as much as we love to produce it.

Nana Faridany
Executive Director

Nana Faridany *Executive Director*

History of the Carmel Bach Festival

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Now in 1993, two extra weekend days have been added and the festival begins on a Saturday night. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1935. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival.

Historic Moment — long-time Festival participant, Bruce Lamott, shares a happy moment with our new conductor, Bruno Weil, July 1992.

Golden Chairs

A Commitment to Continued Excellence

CONDUCTOR'S CHAIR
Lucile and David Packard

CHORALE DIRECTOR'S CHAIR
The Joy Belden and Helen Belford Memorial Fund

ASSOCIATE CONCERTMASTER'S CHAIR
Mrs. Raymond Chrisman

SOLO SOPRANO CHAIR
Betty Jo and Robert M. Graham

SOLO TENOR CHAIR
Margot Power and John Clements

SOLO INSTRUMENT CHAIR - CELLO
The Mark S. Massel Memorial Fund

PRINCIPAL CHAIR - CELLO
Gail and Davis Factor Jr.

PRINCIPAL CHAIR - OBOE
Shirley and Lee Rosen

PRINCIPAL CHAIR - FRENCH HORN
Ann and Jim Paras

PRINCIPAL CHAIR - HARPSICHORD
Jo and Gerald Barton

PRINCIPAL CHAIR - VIOLA
Kevin Cartwright and Stephen Eimer

ORCHESTRA CHAIR - OBOE
Mary Lou Linhart

ORCHESTRA CHAIR - FLUTE
In memory of Martha Faull Lane

ORCHESTRA CHAIR - FRENCH HORN
Carlotta and Knox Mellon

JOHANN SEBASTIAN BACH CHAIR
In Honor of Sandor and Priscilla Salgo

CONCERTMASTER'S CHAIR
The Howard H. Buffett Memorial Fund
Roberta Buffett Bialek
Susan Snorf Lansbury, Cynthia Snorf Zak, Carolyn Buffett Snorf

SOLO INSTRUMENTAL CHAIR
Barbara and Howard Bucquet

SOLO INSTRUMENTAL CHAIR - VIOLIN
Merritt Weber Memorial Fund

SOLO INSTRUMENT CHAIR - ORGAN
To honor Mary Fellows and in memory of Arthur Fellows
Jane and Jack Buffington

PRINCIPAL CHAIR - FLUTE
The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

PRINCIPAL CHAIR - BASSOON
In memory of Ruth Phillips Fenton
from her family and friends

PRINCIPAL CHAIR - TRUMPET
The Carla Stewart Memorial Fund
William K. Stewart

PRINCIPAL CHAIR - ORGAN
Brooks Clement and Emile Norman

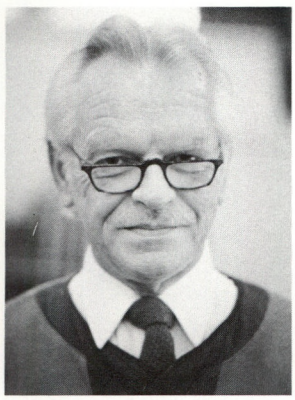
ORCHESTRA CHAIR
The 1987 Carmel Bach Festival Board of Directors

ORCHESTRA CHAIR
Estate of J. Fulton and M. Kathleen Morgan

CHORALE CHAIR
In memory of Lucille B. Rosen
Norman, Lee, Shirley, and Rebecca Rosen

For further information see page 82

Festival Staff



Ken Ahrens
Finance/Operations Manager,
Festival Librarian,
Chorus Director

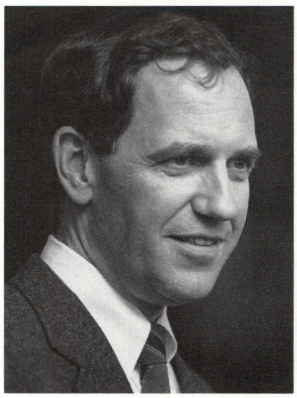
Ken Ahrens has been with the Festival for 30 years. He received his B.M. from Valparaiso University where he studied with Heinrich Fleischer. He got his M.M. in organ performance from Indiana University where he also taught. At Stanford he continued advanced studies and was Assistant University Organist. He is currently organist at Sunnyvale Presbyterian Church and Chorus Master of the Monterey County Symphony Chorus.

Ross M. Brown
Stage Manager

Ross M. Brown steps into this new but familiar role after twelve years as the Festival's Technical Director. A Carmel native, he has been involved in technical production on the local and national level as Technical Director of Carmel's Sunset Cultural Center and Master Electrician of the first national tour of *Ziegfeld — A Night at the Follies.* Ross met his wife, Donna, during the 1990 Festival and they now make their home in Port Orchard, Washington.

Annie A. Cornell
Ticket Manager

Annie A. Cornell recently retired from the U.S. Army Nurse Corps with rank of Major. She was previously a volunteer with the festival for several years and sang in the chorus.



Kip Cranna
Education and Program Advisor

Dr. Clifford Cranna has been associated with the Festival since 1978. He is the Musical Administrator of the San Francisco Opera, having received his Ph.D. in musicology at Stanford University, where he specialized in Renaissance and Baroque music history and theory. Dr. Cranna is a frequent guest lecturer throughout Northern California in the field of music appreciation. In his capacity as an opera administrator, Dr. Cranna acts as editor in chief of the company's "supertitles." He often serves as a speaker or moderator for programs presented by the San Francisco Opera and the Opera, and is a regular host of the Opera Insights presented by the Opera Guild. He has also served as radio host for the San Francisco Opera broadcasts.

Festival Staff

Bruce Lamott
Assistant Conductor,
Education Coordinator

Now in his second season as Director of the Festival Chorale and guest conductor of the Mission Basilica Concert, Bruce Lamott has been a Festival harpsichordist and lecturer since 1974. As Education Coordinator, he is responsible for the Festival's lecture series, education, and community outreach concerts, which last year reached over 5,000 listeners. In eight seasons as Chorusmaster and Assistant Conductor of the Sacramento Symphony, Dr. Lamott conducted numerous performances of major oratorios, including both of the Bach Passion settings. A graduate of Lewis and Clark College, he received his M.A. and Ph.D. in musicology from Stanford, specializing in the keyboard improvisation practices of the Baroque period. He has been harpsichordist with the San Francisco Opera and Philharmonia Baroque orchestras under Sir Charles Mackerras, Nicholas McGegan, William Christie, and Alan Curtis. This spring he was guest conductor of the San Francisco Choral Society in a critically acclaimed performance of the Faure *Requiem* and Poulenc *Gloria* at Davies Hall. He lives in San Francisco, where he directs the music program at San Francisco University High School. He also teaches on the extension faculty of the San Francisco Conservatory, and is an education advisor for the San Francisco Performing Arts Library and Museum and the San Francisco Opera Guild.

Jesse Read
Recital Repertoire
and Personnel,
Principal Bassoon

Jesse Read has served as principal bassoon for numerous orchestras including the Netherlands Chamber Orchestra, the Vancouver CBC Radio Orchestra and the Dutch Radio Chamber Orchestra. As a specialist in the performance of 18th-century music, he has performed and recorded with numerous groups including Philharmonia of San Francisco and Tafelmusik of Toronto, and included among his many recordings are two solo recordings on the Etcetera label. In addition to studies in Philadelphia and San Francisco, Mr. Read studied at the Schola Cantorum Baseliensis in Switzerland. He has been on the faculties of the University of Victoria, the Utrecht Conservatory, the University of Delaware and currently the University of British Columbia in Vancouver where he is also director of the Performance Program and conductor of the University Orchestra. Mr. Read is principal bassoon of the Vancouver Opera Orchestra and CBC Radio ensemble, "Curio." He was recently appointed to the teaching staff of the International Mozart Foundation and just returned from a teaching session in Prague.

Fidel Sevilla
Festival Orchestra Manager,
violist

Fidel Sevilla has been with the Festival for 28 years. He has played with many orchestras such as the Oakland Symphony, the San Francisco Pops, the San Francisco Ballet, and the Vienna Chamber Orchestra. He lives in Reno where he is a show and orchestra musician.

Festival Staff

Diane Thomas
Chorale Manager,
soprano

Diane Thomas has received particular notice for her expertise in Baroque, Classical and twentieth-century musical literature. She has appeared with the Los Angeles Philharmonic, the Los Angeles Master Chorale, Monday Evening Concerts, and the San Luis Obispo Mozart Festival among many other musical organizations. She performs regularly with I Cantori and with them has been a resident artist in the Music Department at UCLA.

Vicki Vorhes
Assistant for
Development

Vicki Vorhes holds a B.A. degree in British intellectual history from Michigan State University and a California Multiple Subjects Teaching Credential.

Stage Crew
Charles Houghton, *Technical Director*
Paul Cain, *Assistant Stage Manager*
John Garey, *Mission Technical Director*
Joseph H. Bryant IV, *stage hand*
Chris Wynn, *stage hand*
Bob Aronson, *Mission crew*
Steve Retsky, *Mission crew*
Jim Heup, *supertitle cues*
Mark Collins, *Supertitles Projection*

The Virginia Best Adams Master Class

Virginia Best Adams applauded by her friends at the recital of the Adams Fellows, July 1992.

Singing is really the art of self-expression: thought and talent crafted by technique and hard work. Singers need constantly to be challenged and guided toward this goal, and encouraged to express not only the music itself, but also their own musical personalities.

In the early 1980s the Carmel Bach Festival, aided by the generosity and vision of Virginia Best Adams and her friends and family, founded the Adams Master Class as a means of providing this challenge and guidance to young singers. Gifted vocalists chosen by open audition join the Festival ensemble and study a wide range of Baroque and Classical vocal repertoire under the guidance of experienced artists.

In 1993, from a field of nearly 70 finalists, we have invited a quartet of promising young singers who will add their talent and energy to this year's Festival. Guest teacher James Schwabacher and I will lead a series of six vocal workshops in which the four singers refine their technical skills, discuss and rehearse selections from the vocal repertoire of the Festival concerts, and examine aspects of style, communication, and artistic awareness. These working sessions are much more than singing lessons: we guide the singers in developing every aspect of musicianship and interpretation and also share secrets of performing and the "business" of music.

I cordially invite all friends of music and singing to join us in an informal, relaxed setting where we all can experience the excitement of music in the making. Share with us this journey of enlightenment and discover how audience and performers join together in the joys of music and life.

David Gordon
Tenor; Director, Adams Master Class

The Adams Fellows will sing in recital on Friday, August 6th at 2:30 p.m. in Sunset Theater and tickets will be available at the door. Teaching sessions are open to the public at Carmel Presbyterian Church, Ocean Ave. and Junipero, from noon until 2 p.m. on Mondays, July 19, 26 and August 2 and Tuesdays July 20, 27 and August 3.

Adams Fellows

Jean Danton, *soprano*

B. Mus (Voice) and BFA (Musical Theater) (double major) SUNY; M. Mus (Opera) summa cum laude, Artist Diploma, Hartt School of Music

Jean Danton's extensive work in oratorio and chamber music has led to solo engagements with diverse musical organizations such as the Handel and Haydn Society, The Bach Aria Group, Boston Baroque and the Boston Early Music Festival. She has also sung with Craig Smith and the Emmanuel Music Bach Cantata Series. Ms. Danton has twice been awarded a fellowship in the past two summers to the Bach Aria Festival in Stony Brook, N.Y. She has also recently appeared with the Boston Lyric Opera Company, Chautauqua Opera, Brown Bag Opera and Peter Sellar's Boston Opera Theater. This coming fall she will make her New York debut with a solo recital on the Trinity Church Concert Series.

Daniel Taylor, *countertenor*

B. Mus (Voice) McGill University

Mr. Taylor is a native of Toronto and recent graduate of McGill, and, at 23, has already developed an international career in both opera and oratorio. Highlights of his recent engagements include Bach's *St. Matthew Passion* with the Aldeburgh Festival Orchestra and the *Christmas Oratorio* with Tafelmusik. Upcoming works of Bach with Ton Koopman include *St. John Passion* with the Portland Baroque Orchestra and *St. Matthew Passion* with baroque orchestras in Amsterdam, Montreal, and Toronto. A tour of Spain will feature Mr. Taylor in Handel's *Israel in Egypt* with the Kammerchor Stuttgart under Frieder Bernius. He has recorded Heinrich Biber's *Music for Vespers* on the R.E.M. label (world premiere) and *Messiah* with Portland Baroque Orchestra on A.P.R.

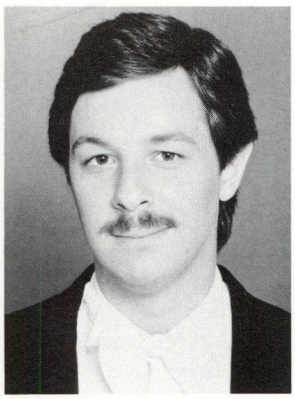
The Virginia Best Adams Master Class

Adams Fellows

John Tute, *tenor*

B. Mus. Wilfred Laurier University; M. Mus. Westminster Choir College

A resident of Kitchener, Ontario, John Tute has just started his career. At Westminster Choir College in Princeton, NJ, he studied voice and conducting and sang with the Westminster choir as a soloist on nationwide tours and at the Spoleto Festivals in Charleston and in Italy. Concert engagements this year have included a performance of Bach's *St. Matthew Passion.* He has sung with the Philadelphia Orchestra, New York Philharmonic, in opera and concerts throughout Canada.



Donald Wilkinson, *baritone*

B. Science (Elec. Engineering) University of Lowell MA

Baritone Donald Wilkinson, has appeared as soloist with many of America's finest musical organizations, including the symphony orchestras of Pittsburg, Jacksonville, Portland (ME), Vermont and recently made his Boston Symphony Orchestra debut in *Salome* with Seiji Ozawa conducting. He has also appeared as soloist with Boston's Handel and Haydn Society under the direction of Christopher Hogwood, Washington Bach Consort, Philadelphia Bach Festival, Colorado Chorale, Boston Baroque, and Colorado's Breckenridge Music Festival. He has toured nationally as a soloist with the Boston Camerata. In 1990 Mr. Wilkinson was awarded a Fellowship to Tanglewood. A member of Emmanuel Music of Boston since 1984, he has performed more than 100 of Bach's cantatas and participated in two recordings of Schütz motets for the Koch International label.

The following have contributed to the Virginia Best Adams Master Class during the past year:

Dr. and Mrs. Michael Adams
Virginia Best Adams
Mr. and Mrs. James Alinder
Dr. and Mrs. Donald L. Allari
Mr. and Mrs. Robert Attiyeh
Mr. and Mrs. Pierre Bain
Gerald and Jo Barton
Mr and Mrs. Henry Benkiser
Ruth Bernhard
Eileen Berrey
Anne F. Best
Hilton and Bertie Bialek
Alan and Jean Brenner
Jane Buffington
Mr. and Mrs. William Burkett
Mr. and Mrs. Theodore Calhoon
Kevin Cartwright
and Stephen Eimer
John Clements
and Margot Power
Mr. and Mrs. John Crossen
Arthur Dahl
Anne and Bruce Dice
Mrs. La Prelle Edens
Mr. and Mrs. Jules Eichorn
Davis Factor Jr.
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Mary Margaret Graham
Mrs. Lin Griffith
Mrs. Robert A. Hauslohner
Mr. and Mrs. Peter Hawes
Mary Kay Higgins
Mr. and Mrs. Leo Holub
Mr. and Mrs. Peter T. Hoss
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Col. Leda E. Jelinek, USA (Ret.)
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Gayle Johnson
Robert M. Johnson
Michael and Loretta Jones
of "A Moveable Feast"
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Mr. and Mrs. James Linneman
Nancy Maud Loncaric
Andy and Yasuko Matsui
Virginia Mayhew
James McClatchy
David and Ellen McDavid
The Rev. Thomas McElligott
Mr. and Mrs. David McIntyre
Dr. and Mrs. L. Bruce Meyer
Mr. and Mrs. Otto Meyer
Martha Miller
Mr. and Mrs. George
Montgomery
Dr. and Mrs. Seeley Mudd
Emile Norman
Carolyn Osterholm
Mr. and Mrs. Brad Parker
Marion L. Patterson
Gordon Pusser
Ann Ratcliffe
and Julie Kranhold
Lee and Shirley Rosen
Doctor Frances Sachs
Drs. John and Helen Schaefer
Mrs. G.O. Schumacher
Maj. and Mrs. James Seufert
Mr. and Mrs. Fidel Sevilla
Mr. and Mrs. Robert L.
Sullivan Jr.
Diane Thomas
Vicki Vorhes
Mr. and Mrs. Jeptha A. Wade Jr.
Ron Weitzman
Lamont Wiltsee
Dr. and Mrs. Paul Woudenberg
Dr. Wesley Wright

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Roberta B. Bialek, *First Vice President*
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Mrs. Jay Chappell
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Ruth Phillips Fenton
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Peggy Aitkenhead
Peggy Alter
Dr. Ward Alter
Crystal Austin
John Farr
Cathy Frost
Cindy Harp
Sherry Hatch
Howard Hatch
Nadine Hegebarth
Barbara Jamison
Rebecca Kay
Susan Labicane
Sonia Lessard
Patricia Lott
Janet Maruyama
Herb Myers
John Morse
Nina Morse
Ann Ostenso
Christi Pinchot
Karen Sheffer
Phyllis Stebbins
Dick Stebbins

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Kathryn and John Farr, *White Robe Chairmen*
Margaret Aitkenhead
Doris Vance

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Nancy Morrow Burkett, *Chairman*
Anne Fratessa Scoville

Outdoor Banners
Anne Fratessa Scoville

Boutique
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Mike Brown
Edie Canfield
Jeanie Clausen
Donna De Vincenzi
Joan Hughes
Audrey Lee
Caryl Lindsay
Linda Wright

Luminaria
Betsey Pearson, *Chairman*
Stephen Pearson
Marcus Pearson
Jo-Anna Mohun
Fred Nelson
Lamont Wiltsee

Musicians' Refreshments
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Jo Barton
Arnold Manor

Hospitality Committee
Kevin Cartwright, *Chairman*
Susan Aucutt, *Carmel Preview Party*
Lisa Andrew
Gail and Jim Andrews, *L.A. Preview Party*
Jo Barton, *Last Supper, Golden Chair Dinner*
Bertie and Hilton Bialek
Alan and Jean Brenner
Richard D. Colburn and Jan Turner, *L.A. Preview Party*
Isabel Crossen, *Lieder Series Receptions*
Nancy DuBois
Davis Factor
Becky Hanna
Toni Heyler
Mary Kay Higgins
Barbara Jamison
Leda Jelinek
Loretta and Michael Jones, *A Moveable Feast*
Donna and Nolan Kennedy
Sonia Lessard, *Friday Dinners*
Shirley Loomis, *Ice Cream Socials*
Carlotta and Knox Mellon
Helen and George Montgomery, *Donor Dinners*
Charles Schimmel, *Cast Party*
James Schwabacher, *San Francisco Preview Party*
Pam Smith
Carol Stratton
Fred Terman and Nan Borreson
Emily Woudenberg

Anthony Willis, violinist from Seaside, joins concertmistress Lenuta Ciulei Atanasiu on the first stand in the Festival outreach concert, "Bach's Tops."

Officers and Committees

Janina Fialkowska and Daniel Lichti's Adobe Concert.

Ice Cream Socials
Shirley Loomis, *Chairman*
Adrienne Denk, *Assistant*
Susan Aucutt
Pat Beebe
Roger Denk
Kecia Denk
Dorothy Good
Clell Harrison
Sonia Lessard
Bonnie Lind
Herschel Loomis
Leslie Tryon

Housing Donors
Becky and Lindsay Hanna
Mary Kay Higgins
Mr. and Mrs. Charles Page
William K. Stewart
Anne Fratessa Scoville

Acolytes at the Mission Concert
Deidi Kramer, *Chairman*
Kennan Doby
Emily Factor
Rachel Felsinger
Antonia Greco
Christine Handel
Barbara Herbert
Danielle Latta
Erin Murray
Jonathan Shoemaker
Margaret Snow
Stephanie Stock
Jeanette Wanzong
Shelby Wilson
Annabelle Webb

Mission Consultant
Bob Kramer

Mission Procession
Paul Eastman,
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Susan Agorastos
Ann Brown
Sharon and Danielle Carey
Margaret Dodendorf
Lyn Eastman
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John Farr
Les Fulgham
Beverly and Chester Gadaire
Kay House
Inge Kessler
Sam and Virginia Leach
Betty and Duane Matterson
Arthur Pasquinelli
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Carmel Bach Festival Volunteers

The Carmel Bach Festival could not operate without the generous donation of time and energy of several hundred volunteers who perform so much of the actual work in producing the festival. We always need more hands. Please call the office at 624-1521 if you would like to become involved in this great Carmel tradition.

Board members traditionally sell programs.

Dorothy Good serves ice cream to Mrs. Bruno Weil and children at the afternoon ice cream socials.

Carmel Bach Festival Volunteers

Rehearsal refreshments are a full time job.

Donald and Renata Wunsch run the transportation committee.

Acknowledgments

The Board of Directors of the Carmel Bach Festival extends its deepest appreciation to the following organizations and individuals.

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Tower Music

Members of the Tower Brass are drawn from the Festival Orchestra and perform brass choir music for four to eight players — mostly from the Baroque or Renaissance periods. The Tower Music begins 30 minutes before each major concert. The ensemble is directed by Wolfgang Basch who selects and organizes each evening's program.

Trumpets
Wolfgang Basch, *principal*
Susan Enger
Kimberly Stewart

Horns
Robert Ward, *principal*
Loren Tayerle

Trombones
Craig McAmis, *principal*
Stephen Perdicaris
David Ridge

Summer Music Monterey Classical Camp

Summer Music Monterey Classical Camp 1993 — a three-week instrumental workshop for students in grades 7 - 12, presented by Youth Music Monterey in association with the Eastman School of Music.

Dates: July 18 - August 6
Conductors: Stephen Heyde, Louis Bergonzi and Nicole Paiment
Dates for 1994 Camp: July 19 - August 5

The camp is held at the Robert Louis Stevenson School in Pebble Beach. Eastman teachers provide instruction in theory, history, full orchestra, chamber music, composition and private lessons. The Carmel Bach Festival provides clinicians from the Festival Orchestra for master classes and additional lessons. Students present weekly concerts and perform in a number of off-campus concerts, including the Carmel Bach Festival's "Bach's Tops" and "Bach to the Future." For further information contact Summer Music Monterey at:

2959 Monterey-Salinas Highway
Monterey, CA 93940

(408) 375-1992.

Bach Banners Celebrate Leipzig Years

Nancy Morrow Burkett

Wednesday night Founders' Memorial Concerts in the Carmel Mission will begin with a procession in which for the first time appear brilliant red satin designs bearing a flowing golden J S B monogram. Bach himself used this monogram, which is a little like a Bach fugue, in that the basic design of J S B is repeated in a mirror image of itself and the elongated letters are intertwined with each other.

Other designs in the banner procession include the shield of Count Keyserlingk, Russian Ambassador to the court of the King of Prussia at Berlin. The Keyserlingk shield displays palm trees in its first and fourth quarter, with a bright blue diagonal band in the second and third quarter, marked with an eight-pointed star.

Keyserlingk, troubled by insomia, asked his harpsichordist Goldberg to provide music to cure his sleeplessness. Goldberg asked his friend J.S. Bach for help and the famous *Goldberg Variations* came forth from the fertile Bach brain.

A shield associated with Goldberg also appears in the procession, easily identified by the gold mountain on the blue field.

The green quarter circle made of leaves of the herb rue, called anciently the herb of grace, displayed on a background of broad horizontal bars of alternate blue and silver represents the province of Saxony in which lies the city of Leipzig, enriched forever by the glorious music of J.S. Bach. The arc of the quarter-round wreath of rue is called in heraldry *crancelin,* probably from the Danish word *krans* — a wreath. Legends assert that the crancelin goes back in heraldry to the Emperor Barbarossa who wore a wreath of rue as a sign of penance on his way as a pilgrim to Rome in the year 1180 A.D. The story goes on to say that the Emperor, Frederick Barbarossa, took the wreath from his own head and draped it over the shield of Duke Berard of Ascania, member of the Ascanian family which shortly claimed the Dukedom of Saxony.

Frederick the Great, King of Prussia, admirer of Bach's music, is represented in the procession by a banner with many quarterings, or divisions, typical of German heraldry at a time when anyone worthy of note was supposed to have at least sixteen quarterings on his shield. A close look at Frederick the Great's shield will reveal the black eagle of Prussia, the red eagle of Brandenburg, the wreath of rue of Saxony, the red griffin of Pomerania, the white horse of Hanover, the blue lion with red hearts of Denmark and other assorted designs indicating the dukedoms, fiefs, kingdoms, provinces and countries Frederick the Great either ruled and laid claim to or had inherited.

The double-headed eagles, half silver, half black, appear on the shield of Count von Bruhl, the favorite of Elector Frederick Augustus II of Saxony, who governed Leipzig during Bach's time.

A golden fish in the first quarter, beside a red eagle on a golden field, celebrates Rector Johann Matthias Gesner of the St. Thomas School, who left the only contemporary account of Bach's extraordinary performances as simultaneously conductor and keyboard player.

A red and yellow banner with the golden lion of Leipzig inset near the bottom on a blue background recalls a Leipzig official, Christian von Hennecke, who appreciated Bach's work and commissioned a cantata from him.

A large white griffin on a bright blue background, or field, represents the Esterhazy family, for generations patrons of music. The particular griffin belonged to Count Johann Esterhazy, Prince Galitzen, in the 18th century a patron particularly of Haydn and Mozart.

A red rampant lion crowned in blue with blue tipped claws extended on a gold brocade background represents the ancient Hapsburg dynasty which controlled, to a degree, much of Europe of over five hundred years.

While Bach was going about his business of creating superb music, never going very far from his home province, Europe was full of the machinations of kings, princes, dukes, counts and prelates. Several of the major players in that historical epoch are represented by other banners in the procession. The Dukedom of Burgundy, long a major factor in the European equation, is represented by a banner with broad blue and gold diagonal bands. The shield of Maximilian I, Duke of Burgundy and later Holy Roman Emperor, displays the double-headed Roman eagle, red clawed and red beaked, with a breast shield bearing the red and white horizontal bars of Ancient Austria beside the blue and gold diagonals of Burgundy.

Included in the procession are shields of Joseph I and Leopold I of the Hapsburg dynasty, musicians both of them, and shields of the cities of Prague and Vienna, musical centers for many years.

The Bach banners have been researched and designed for many years by Nancy Morrow, now Nancy Morrow Burkett, with the assistance of Melissa Lofton, Ann Scoville and others, including patient librarians in the Los Angeles County Library, the Library of the National Gallery of Art, the New York Public Library, the Kunsthistorisches Museum in Vienna, the College of Heralds in London, the library of the University of Heidelberg and libraries in Monterey, Carmel and Carmel Valley.

Banners from previous years hang in Sunset Center and in the Carmel Bach Festival office.

1993 Carmel Bach Festival Orchestra

Bruno Weil, Conductor

Violin
Elizabeth Wallfisch, *concertmaster*
Lenuta Ciulei Atanasiu, *assoc. concertmaster*
Lori Ashikawa
Eric Brahinsky
Sally Butt
Jesse Ceci
Aileen Doyle
Amy Natzke
Craig Reiss
Misha Rosenker
Marilyn Sevilla
Beni Shinohara
Elisabeth Stoppels, *principal second violin*
Mitsuru Tsubota
Sara Usher

Viola
Emanuel Olivieri, *co-principal*
Simon Oswell, *co-principal*
Meg Eldridge
Stephanie Railsback
Fidel Sevilla

Cello
Douglas McNames, *principal*
George Atanasiu
Paul Rhodes
David Starkweather

Bass
Jack Kulowitsch, *principal*
J. Warren Long
Andrew McCorkle

Viola da Gamba
John Dornenberg

Flute
Damian Bursill-Hall, *principal*
Robin Carlson
Kimberly Reighley
Jackie Rosen

Oboe
Bernhard Heinrichs, *principal*
Edward Benyas
Leslie Reed
Denis Harper

Trumpet
Wolfgang Basch, *principal*
Susan Enger
Kimberly Stewart
William Gee

Clarinet
Gene Ramsbottom, *principal*
Karen Sremac

Trombone
Craig McAmis, *principal*
Stephen Perdicaris
David Ridge

Bassoon
Jesse Read, *principal*
Jerry Dagg
Robin Elliott

Timpani
Kevin Neuhoff

Horn
Robert Ward, *principal*
Loren Tayerle

Harpsichord and Organ
Spencer Carroll
David Montgomery

Piano Accompaniment, harpsichord
Daniel Lockert

Festival Chorale and Chorus

Bruce Lamott, Conductor

Chorale

Soprano
Samela Beasom
Jean Danton, *Adams Fellow*
Martha Cowan
Ina Heup
Marie Hodgson
Gillian Hoffman
Catherine McCord Larsen
Diane Thomas

Alto
Linda Childs
Cathy Findley
Michelle Fournier
Virginia Gnesa-Chen
Lynda Madej
George Sterne
Daniel Taylor, *Adams Fellow*

Tenor
Mark Daniel
Joseph Golightly
Robert Johnson
Donald Krehbiel
Benjamin Reckdahl
John Tute, *Adams Fellow*
Scott Whitaker

Bass
Mark Beasom
William Commins
Stanley Engebretson
Howard Higson
Robert Lewis
Burr Cochran Phillips
Donald Wilkinson, *Adams Fellow*
Brian Vaughn

Festival Chorus

Soprano
Kris Boyle
Elaine Bush
Nancy Carney
Lynette Culbert
Janet Graebe
Margaret Kylander
Nancy Opsata
Dottie Roberson
Cynthia Stormer

Alto
Dorothy Bell
Paula Crisler
Madeline Littlefield
Susan Mehra
Sherry Olsen
Patricia O'Neill
Barbara Stock
Joan Sweet

Tenor
Norman Conrad
John Hughes
Jim Hull
Patrick Lynch
Paul Tuff

Bass
Rex Buddenberg
Ken Copsey
George McKecknie
David Russo
Brian Steen
Donald Trout
Paul Yates

INRI

Artists

Lori Ashikawa, *violin,* lives in Chicago where she freelances and plays in the Chicago String Ensemble. She plays Baroque violin with the Basically Bach Orchestra.

George Atanasiu, *cello,* was born and educated in Romania. Winner of many national cello competitions, he has performed extensively in Europe as well as the U.S. He is principal cello for South Jersey Symphony and plays with the Philly Pops and Reading Symphony Orchestra.

Wolfgang Basch
principal trumpet
Wolfgang Basch was born in Wiesbaden and has appeared in concerts throughout Europe, Israel, Japan, USA and South America. He has been guest of many festivals such as the Berliner Festwochen, London Bach Festival, Schleswig-Holstein Musik Festival, Israel Festival, Rheingau Musik Festival and Dubrovnik Festival. Mr. Basch has numerous recordings with orchestras such as the Orpheus Chamber Orchestra and the Bamberg Sinfony for the labels BMG-Deutsche Harmonia Mundi, Koch-Schwann and Pro Arte.

Mark Beasom, *bass,* sings professionally with the L.A. Master Chorale, I Cantori, L.A. Music Center Opera and teaches music at Pasadena Waldorf School.

Samela Aird Beasom, *soprano,* specializes in music of the Renaissance and Baroque and has performed with the Tallis Scholars, the Roger Wagner Chorale, the L.A. Philharmonic, the L.A. Master Chorale, the L.A. Music Center Opera, I Cantori and the L.A. Baroque Orchestra.

Edward Benyas, *oboe,* is principal oboist and associate conductor of the Chicago Chamber Orchestra whose wind section he led through a concert tour of Germany. He has performed with the Chicago Symphony under Daniel Barenboim, the Grant Park Symphony, Music of the Baroque, the Spoleto Festival and as soloist with "Bach Week in Evanston."

Mark Bleeke
tenor
Mark Bleeke has a career particularly distinguished in oratorio repertoire, from early music to modern, and he has performed extensively both in Europe and the U.S.A. He sang the title role in *Daniel and the Lions* for Ensemble for Early Music at the Spoleto Festival in Charleston and in Italy, as well as performing the premieres of Penderecki's *Magnificat* at Carnegie Hall, and of Dave Brubeck's mass, *To Hope.* Mr. Bleeke has recorded for RCA, Musical Heritage Society, Columbia, Newport Classic and Fone. He received his training at Westminster Choir College and was a winner in the Schubertiade competition at the 92nd Street "Y." He has participated in many festivals including Aspen, Aldeburgh, Boston Early Music, Connecticut Early Music, Edinburgh, Krakow and Jerusalem.

Eric Brahinsky, *violin,* plays with the San Antonio Symphony. He previously played with the Jacksonville and Virginia Symphonies, Texas Opera Theater and several music festivals.

Damian Bursill-Hall
principal flute
Damian Bursill-Hall received his Bachelor of Music from the Eastman School of Music where he was a pupil of Joseph Mariano and received his Master's degree from U.C. San Diego. While attending the Eastman School of Music he toured and made recordings with the Eastman Wind Ensemble. Since 1974 he has been principal flutist with the San Diego Symphony and the San Diego Opera and in January 1989 served as principal flutist of the Bournemouth (England) Symphony Orchestra. He has had solo engagements with the San Diego Symphony, Riverside Philharmonic, Whistler International Mozart Festival and the Alaska Basically Bach Festival. He was a featured soloist at the 1991 National Flute Convention and has also participated in the La Jolla Summerfest. In addition he has performed as recitalist at the Phillips Collection in Washington, D.C. and in California and Canada. He will tour Eastern Canada and the U.S. this fall giving recitals and master classes.

Artists

John Butt
organ

John Butt was an organ scholar at King's College, Cambridge and continued his graduate studies of articulation markings in Bach's autograph manuscripts, receiving his Ph.D. in 1987. He was subsequently a lecturer at the University of Aberdeen, a Fellow of Magdalene College, Cambridge and joined the faculty of U.C. Berkeley in 1989 as University Organist and Professor in Music. Cambridge University Press recently published his two books, *Bach Interpretation,* and a handbook on the *Mass in B Minor.* Another book will be published in 1994 on the German Baroque. Mr. Butt has made many appearances as a solo organist and harpsichordist in Britain and the U.S. Harmonia Mundi has recently released three of his recordings. His recording (with Elizabeth Blumenstock) of Bach's sonatas for violin and harpsichord is to be released this summer. As director of the U.C. Berkeley Chamber Chorus, he has participated in many concerts and recordings with the Philharmonia Baroque orchestra for whom he has been guest conductor. He conducted the U.C. Chamber Chorus and the orchestra, Fiori Musicali of Bremen, at the 1993 Gottingen Handel Festival.

Sally Butt, *violin.* Since moving to California in 1989, Sally Butt has performed in several groups specializing in the historical performance of Baroque music and is a regular member of the American Bach Soloists.

Robin Carlson, *flute,* is second flutist with the Memphis Symphony in Tennessee, although she is originally from Seattle.

Spencer Carroll, *harpsichord, organ,* is highly praised by Helmut Rilling for her improvisational brilliance, gift for continuo playing and understanding of Baroque performance practice. She plays a very broad repertoire both in the U.S. and Europe and performs regularly with many concert series and festivals. She is harpsichordist with several ensembles in New York and has taught on the faculty of the New England Conservatory. Ms. Carroll is a recipient of the American Musicological Society's Noah Greenberg Award.

Jesse Ceci, *violin,* is the concertmaster of the Colorado Symphony. He has been concertmaster of the Minnesota and Pittsburg Orchestras and has participated in the Marlboro and Casals Festivals.

Linda Childs, *mezzo-soprano,* cannot remember a time when she did not sing. A native of North Carolina, she has performed as soloist recently with various groups in the Southwest, where she is currently completing her Master's Degree in Vocal Performance at Arizona State University.

Lenuta Ciulei Atanasiu
assistant concertmaster

Lenuta Ciulei Atanasiu started her career at age 9 appearing live on Romanian National TV. She is first prize winner of Paganini International Competition in Genoa and played at many festivals such as Marlboro, Grand Teton and Norfolk Chamber Music Festival. She has performed in front of the U.N. Great Assembly at UN Palais in Geneva, in Bartok Memorial House in Budapest, in the Great Hall of Tchaikovsky Conservatory in Moscow, in Lincoln Center's Alice Tully Hall, and in Madrid for the Spanish royal family.

William Commins, *bass,* lives in Silver Springs, Md. where he does freelance work with Washington Opera and Ballet, churches and the Smithsonian, as well as visiting dance companies.

Martha Cowan, *soprano,* comes from a musical family. Trained in Chicago, she sings throughout the Los Angeles area, where she lives with her musical daughters and husband.

Jerry Dagg, *bassoon,* plays with the San Francisco Opera and the Anchor Chamber Players. Formerly Principal Bassoon with the San Francisco Ballet for 17 years, he made four tours with the Roger Wagner Chorale.

Mark Daniel, *tenor,* enjoyed a ten-year career with the San Francisco-based male vocal group, Chanticleer. He has been soloist with the San Francisco Symphony, Berkeley Opera, Yosemite Musician's Holidays, and Bay Area choruses and churches.

Artists

Jean Danton, *soprano.* (See Master Class page.)

John Dornenburg, *viola da gamba,* has performed and recorded extensively as a soloist in Europe and the U.S. particularly with the San Francisco Symphony, Oregon Bach Festival and Tafelmusik. His studies included work with Nikolaus Harnoncourt at the Mozarteum in Salzburg. He is the recipient of a Fulbright Fellowship and is on the faculty at Stanford.

Aileen Doyle, *violin,* lives in San Rafael. She is a member of the Marin Symphony and teaches privately.

Margaret Eldridge, *viola,* lives in West Marin and plays for the Marin, Santa Rosa and Sacramento Symphonies.

Robin Elliott, *contrabassoon,* lives in San Francisco where she plays with the S.F. Opera orchestra.

Stanley Engebretson
bass, lecturer

Dr. Engebretson directs the Choral Studies program at George Mason University and is the Director of Music at New York Avenue Presbyterian Church. Before coming East, he taught at the University of Minnesota and within the University of Texas system. An active guest conductor and lecturer, he holds performance degrees in voice and piano from the University of North Dakota, and the Doctor of Musical Arts degree in Conducting from Stanford University. He has also received several research awards and grants for advanced study in Aspen, San Francisco, New York and Europe with conductors such as Gregg Smith, Roger Wagner and Robert Shaw.

Susan Enger, *trumpet,* has been principal trumpet with L'Orchestre Symphonique de Quebec and recently moved to Vancouver.

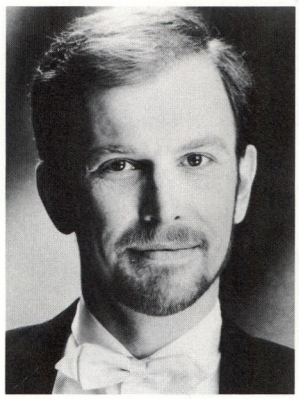
Janina Fialkowska
piano

Miss Fialkowska's appearance is generously underwritten by Mr. and Mrs. Jeptha Wade.

Janina Fialkowska has been engaged to play at Duisberg in October of 1995 when Bruno Weil takes up his new music directorship there. 1993 brought her a North American tour with the Cracow Philharmonic under Gilbert Levine which included the Kennedy Center and Avery Fisher Hall in New York. She also appeared in early 1993 with the Royal Philharmonic Orchestra both in London and on tour in England. Last year the CBC produced a sixty-minute television documentary, *"The World of Janina Fialkowska,"* which won an award at the S.F. International Film Festival. Miss Fialkowska is a regular soloist with major American and European orchestras and regularly records for the BBC in London. She has a Liszt CD recently issued by the CBC.

Cathy Findley, *alto,* lives in Pacific Grove where she is a music specialist in the Monterey schools.

Michelle Fournier, *mezzo-soprano,* made her solo debut last fall with the Los Angeles Master Chorale at the Dorothy Chandler Pavilion. She is a regular soloist with I Cantori, a featured soloist at the San Luis Obispo Mozart Festival and a regular member of the Los Angeles Music Center Opera. She is featured on the soundtracks of many motion pictures.



Jeffrey Gall
countertenor

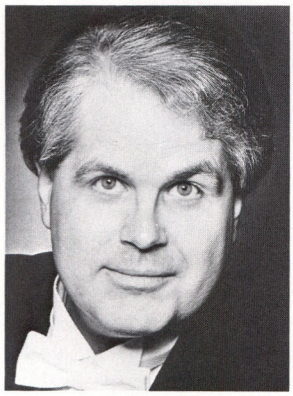
Jeffrey Gall was the first singer of his voice type to sing with the Metropolitan Opera where he made his debut in 1988. He has appeared two seasons with La Scala, at the Festwoche der Alten Musik at Innsbruck, the Spoleto, Edinburgh, and Bordeaux Festivals as well as numerous opera houses. In this country, he appeared in the premiere of Peter Maxwell Davies' *Taverner* with the Opera Company of Boston, and has been heard as Medoro in Handel's *Orlando* at the San Francisco Opera and the Chicago Lyric Opera; as Ottone in *Poppea* at the Santa Fe Opera and as Athamas in Handel's *Semele,* which was broadcast nationally from Carnegie Hall. Also in New York, he has performed *Messiah* with Musica Sacra, *Belshazzar* at Alice Tully Hall, and the title role in *Julius Caesar,* directed by Peter Sellars with the Opera Company of Boston, and the Royal Opera House in Brussels. Mr. Gall has recorded for Columbia, Nonesuch, and Titanic Records, and appears on the Smithsonian's recording of *Messiah* and Harmonia Mundi's *Xerxes* by Cavalli.

Artists

William Gee, *trumpet,* has been a music teacher with the Monterey Unified School District for 20 years and has played with the Monterey County Symphony and with El Mariachi Mixtlan de Baia de Monterey.

Virginia Gnesa-Chen, *soprano,* sings professionally with the California Choral Company, and in addition plays the harpsichord and has studied Baroque performance practice. She has sung a number of solo roles in opera, musicals and oratorio.

Joseph Golightly, *tenor,* pursues a professional singing career in L.A. with I Cantori and the L.A. Master Chorale.

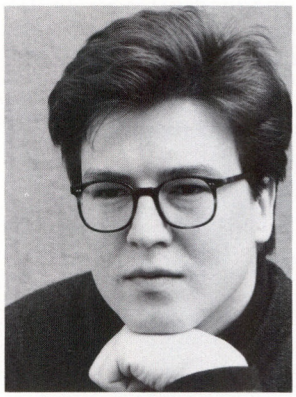


David Gordon
tenor, director, Adams Master Class

David Gordon's appearance is underwritten in part by a generous grant from the Virginia Best Adams Endowment Fund.

David Gordon is a Pennsylvania native. He has appeared recently in nearly eight centuries of music with the orchestras of Philadelphia, Cleveland, San Francisco, Toronto, Paris, Lisbon, and Prague among others. His operatic repertoire includes 56 roles and he has sung more than 600 performances with such companies as the S. F. Opera, Metropolitan Opera, Chicago Lyric Opera, and the Hamburg Staatsoper. He is especially regarded as a stylish and communicative Bach singer. David Gordon's recordings (London, Decca, Telarc, RCA Red Seal, Nonesuch, Delos, Dorian) include CDs of Bach's *Magnificat* with Robert Shaw and the Atlanta Symphony, *Acis* and *Galatea* with the Seattle Symphony and Stravinsky's *Pulcinella* with Christopher Hogwood and the St. Paul Chamber Orchestra.

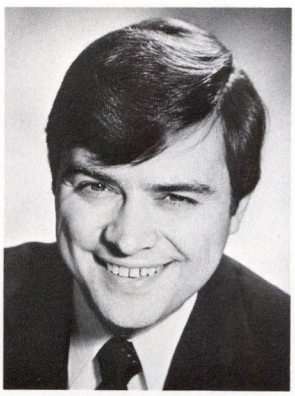
Denis Harper, *oboe,* has performed as soloist with Bay Area music groups as well as in Israel and at Carnegie Hall. He holds a B.A. in Music from Yale University.



Bernhard Heinrichs
principal oboe

Bernhard Heinrichs is principal with the Zurich Opera and has made several recordings with the Arcis Quintet for Harmonia Mundi, as well as having won several international prizes. He was solo oboist for the world tour of the Vienna Chamber Orchestra in 1990, playing in Russia and Japan as well as the U.S.A.

Ina Heup, *soprano,* is an elementary music teacher in Naperville, IL, where she works as a freelance singer and maintains a voice studio.



John Hajdu Heyer
program notes

Professor Heyer is currently Dean of the College of Fine Arts at Indiana University of Pennsylvania. He was a student of Nadia Boulanger and has made contributions to the *New Grove Dictionary of Music and Musicians,* among his other scholarly works.

Howard Higson, *bass,* lives in Minneapolis where he is pursuing his singing career. He has performed numerous opera and oratorio roles and participated in the Aspen, Music Academy of the West and Bach Aria Group summer festivals.

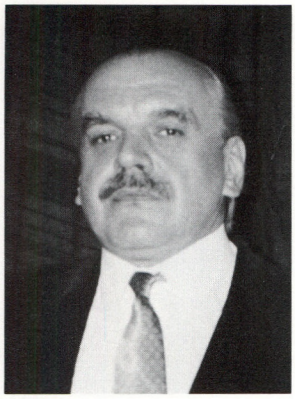
Marie Hodgson, *soprano,* has been active in the Los Angeles music community for many years. Areas of participation include opera, chamber and church music and musica theater.

Gillian Hoffman, *soprano,* has made appearances with many organizations including I Cantori, Eugene Opera, Denver Center Theatre Company, Denver Symphony, and Academy in the Wilderness. She enjoys singing a variety of styles and is delighted to be a part of the Carmel Bach Festival.

Robert Johnson, *tenor,* lives in Van Nuys with George Sterne and Jody Golightly and teaches at the Buckley School.

Donald Krehbiel, *tenor,* is a frequent soloist with the Dallas Bach Society and has also performed with the Handel/Haydn Society of Austin and Texas Baroque Ensemble, as well as the Robert Shaw Festival Singers. He is choir director at First Unitarian Church of Dallas and Temple Shalom.

Artists



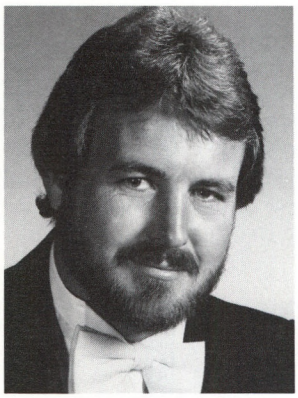
Jack Kulowitsch
principal contrabass

Jack Kulowitsch is a founding member of the St. Luke's Chamber Orchestra from its beginning in 1972. He has played with the Chamber Music Society of Lincoln Center, the Scottish Chamber Orchestra and has been a member of the Marlboro Music Festival for seven years, a member of the Aspen Music Festival and principal bass for the Caramoor Music Festival for twelve years. He has been a member of the New England Bach Festival for twenty years. He has recorded for all major record labels and is a multi-faceted musician who also plays jazz.

Rosa Lamoreaux
soprano

Rosa Lamoreaux is featured regularly at the Bethlehem Bach Festival and in festivals in Leipzig, Berlin and Halle, Germany. Her recent engagements include a national tour with Music from Marlboro, while her recent Bach performances include the *St. John Passion,* the *Peasant and Coffee Cantatas* with Bethlehem Bach Festival and the *B Minor Mass* there, as well as with the Philadelphia Bach Society and at the National Cathedral with the Cathedral Choral Society. Many performances of Ms. Lamoreaux have been broadcast on National Public Radio including a recital at the Kennedy Center, Bach cantatas at the Bethlehem Bach Festival, Spain in the New World with Hesperus (a recording nominated for a Grammy), and Bach's *Christmas Oratorio* with the Smithsonian Chamber Orchestra. Ms. Lamoreaux co-chairs the Voice Department at the Levine School of Music in Washington, D.C.

Catherine McCord Larsen, *soprano,* is a soloist and chamber music singer specializing in the Renaissance, Baroque and contemporary periods and working in the L.A. area.



Daniel Lichti
baritone

Daniel Lichti was born in Ontario and studied in Canada and West Germany. Particularly noted for his command of the Bach repertoire, he has performed recently with the Los Angeles Chamber Orchestra and at Carnegie Hall, singing Jesus in the *St. Matthew Passion* with St. Luke's Orchestra and Blanche Moyse, as well as the Cleveland Orchestra. His performances of Bach's *Magnificat* with the Bach Choir of Bethlehem were broadcast on NBC. Mr. Lichti's recording, *Songs of Hugo Wolf,* was nominated for a Juno Award for excellence in Canada in 1993. Last October it was selected in Steane's retrospective as one of the five best releases internationally in the past quarter by Gramophone Magazine, a designation shared with Brigitte Fassbaender, the Berlin State Opera Orchestra and the Kirov Orchestra. Mr. Lichti recently gave the world premiere of some new transcriptions of Wolf *Italian Songbook* selections written especially for him and the Penderecki String Quartet.

Paul Linnes, *baritone,* sings professionally with Music Center Opera and L.A. Master Chorale. A frequent guest artist with Pacific Repertory Opera, Paul freelances extensively and was a finalist in the 1993 San Francisco Opera Center Auditions.

Daniel Lockert, *piano, harpsichord,* trained at USC and went on to accompany Metropolitan opera singers and locally, at the Schwabacher Debut Recital Series. He has been on the accompanying staff of Chapman College, The Juilliard School and Aspen Music Festival as well as San Francisco Opera, Opera San Jose and the San Francisco Conservatory. Daniel was the only American finalist at the 1st International Accompanying Competition in Den Hague.

J. Warren Long, *contrabass,* was born in Seattle and has studied in Aspen, CO and New York City. He has been a member of the Vancouver Symphony for 19 years.

Lynda Madej, *soprano,* lives in Minneapolis. She has performed as soloist with the Stamford Chamber Orchestra and the Rochestra Philharmonic and participated in the Aspen, Des Moines Opera and Bach Aria Group summer festivals.

Craig McAmis, *principal trombone,* is a freelance trombonist who frequently performs with the San Francisco Ballet and Opera orchestras. He is currently a member of the Marin Symphony. Trained at the New England Conservatory, Craig toured throughout the U.S. with Western Opera Theater, and performed in Africa and the Middle East with the San Francisco Brass Quintet and in Italy at the Spoleto Festival.

Artists

Douglas McNames
principal cello

Douglas McNames has been a member of the Delos and Cassela String Quartets and has performed with the Philadelphia Orchestra, the Casals Trio, the New American Chamber Orchestra, Concerto Soloists of Philadelphia and the Santa Fe Opera. He performs extensively in recital and as a member of chamber music ensembles such as the Tenor Clef Dwellers, Brandywine Baroque, and the Grand Chamber Players. Solo appearances include those with the Delaware Symphony, Rochester Philharmonic and Ann Arbor Chamber Orchestra. Mr. McNames has also toured in Europe with Michael Steinberg and with the Delos Quartet. Winner of the 1983 Fishoff National Chamber Music Competition, he was named one of Delaware's "Outstanding Artists" in 1985. He can be heard on the Spectrum, Etcetera, Centaur and Epiphany labels both on modern and original instruments in music spanning three centuries.

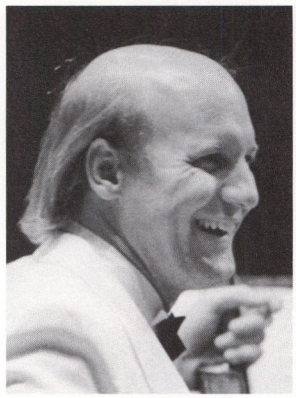
David Montgomery, *harpsichord, organ,* has concertized as a pianist, fortepianist, harpsichordist, and conductor throughout the U.S. and Europe. He has a longstanding affiliation with the historical performance practice movement, both as a player and writer. His articles and reviews appear in the scholarly journals, and he is one of the busiest annotators for SONY-Classical in Hamburg. He has recorded for RCA Victor, Klavier, and Orion Master Recordings. David Montgomery holds the Ph.D. in Musicology from U.C.L.A. His book, *Expressive Rhythm in European Classical Music,* will appear in the fall of 1993.

Amy Natzke, *violin,* is a freelance performer in the Detroit-Ann Arbor area. She is a graduate of Oberlin Conservatory and the University of Michigan.

Kevin Neuhoff, *timpani,* is principal percussionist with the Marin and Vallejo Symphonies, timpanist with Berkeley and Fremont Symphonies and a regular guest with S.F., Oakland and Sacramento Symphonies.

Emanuel Olivieri
co-principal viola

Emanuel Olivieri was a student of Emanuel Vardi and Jean Dane, and earned his master's degree from Manhattan School in 1991. Since then he has been very active in Puerto Rico's musical scene, playing recitals and as principal viola with the Puerto Rico Symphony.



Simon Oswell
co-principal viola

Simon Oswell is an Australian native who currently lives in Los Angeles where he is actively involved in the music industry, playing in the Hollywood Bowl Orchestra and in motion picture soundtracks. Simon continues to perform throughout the world as a chamber musician and as a soloist.

Stephen Perdicaris, *trombone,* played with the Sacramento Symphony since 1984 and is a graduate of North Texas State University. He recently worked with the Houston Symphony and has recorded and toured extensively with Simon Rattle and the City of Birmingham Symphony Orchestra of England. In 1990 he became an Associate with Honors of the Royal College of Music in London. He teaches at the University of the Pacific.

Burr Cochran Phillips, *bass-baritone,* lives in Fort Worth where he is a visiting professor of voice at the University of Texas at Arlington. He has performed with the opera companies of Dallas, Houston, Ft. Worth, Tulsa, Santa Fe and Chautaugua.

Artists

Donald Pippin
narrator, librettist

Donald Pippin is artistic director and creator of San Francisco's Pocket Opera. He has been an important part of the concert life of San Francisco since 1952. Audiences followed him from his start at the 'hungry i' and Opus One in North Beach through his nearly two decades of presenting and performing in a weekly Sunday night chamber music series at the Old Spaghetti Factory. Since then, he has moved on to larger theatres while maintaining the intimate atmosphere that he values. His first translation was of the Mozart one-act opera *Bastien and Bastienne,* and the task of producing singable, intelligible, and literate English versions of operas soon became a primary interest. The repertoire has grown to include over 50 translations which have been used by the Washington Opera, San Diego Opera, Aspen Music Festival, and The Juilliard School, among many other companies. In 1984 Western Opera Theatre toured a fully staged version of his *La Cenerentola* and a production of *Yanked from the Harem,* Pippin's version of Mozart's *Die Enfuhrung Aus Dem Serail,* opened House Grand Opera's fall season. Donald Pippin has been recognized for his unique and extensive contribution to the arts. He participated in a symposium at Stanford University as panelist and specialist on Baroque opera and was the first recipient of the San Francisco Chamber of Commerce Business/Arts Award.

Stephanie Railsback, *viola,* lives in San Francisco, freelances in the Bay Area, and is a member of the Sacramento Symphony.

Gene Ramsbottom, *principal clarinet,* is the principal clarinetist of the CBC Vancouver Orchestra (Canada's national radio broadcast orchestra), the Vancouver Opera Orchestra and the *Phantom of the Opera* Orchestra of the 1991 and 1993 Vancouver run. He has performed in England at the Prussia Cove Chamber Music Festival and has been the principal clarinetist of the Carmel Bach Festival in 1988 and 1989.

Jesse Read, *principal bassoon,* (see Festival Staff Page)

Benjamin Reckdahl, *tenor,* was a 1992 Adams Fellow. He received his B.A. in music from Occidental College where he performed roles in productions and has given solo recitals. He has sung as soloist with Los Angeles churches and was awarded the Isabel and George Fullerton Scholarship presented by the Glendale Symphony Orchestra Association as well as their Wilda Chipman Bernard Voice Award for 1989. He was a semifinalist in the Los Angeles Young Artists' Competition.

Leslie Reed, *oboe,* lives in Los Angeles and is principal oboe of Glendale Symphony, Santa Barbara Chamber Orchestra and on the faculty of Chapman University and U.S.C./Colburn School.

Kimberly Reighley, *flute,* performs with the Delaware and Reading Symphonies and substitutes with the Philadelphia Orchestra. She plays Baroque flute with the Brandywine Baroque Ensemble.

Craig Reiss, *violin,* is assistant principal, second violin with the San Francisco Ballet and performs with the Opera and Chamber Orchestras. He has participated in festivals such as Tanglewood, Spoleto, Colorado and Art Farm.

Paul Rhodes, *cello,* recently left a teaching post at Dominican College of San Rafael, to relocate to Austin, Texas where he is teaching assistant to Paul Olefsky at the University of Texas.

David Ridge, *bass trombone,* is a member of the San Francisco Opera Orchestra. He was educated at the New England Conservatory and has performed with the San Francisco, Alabama, North Carolina, Savannah, Virginia and Charleston Symphonies and toured the country with *Les Miserables.*

Jackie Rosen, *flute,* is a freelance player who performs with members of the Monterey String Quartet and with the Laurel Wind Quintet. She performed with the Cabrilla Festival for several years and also played with San Francisco Opera.

Misha Rosenker, *violin,* studied with Michael Rosenker, Josef Gingold, and Sidney Harth and was educated at Indiana University and Yale. He is active as a recitalist and chamber music performer and has been heard over NPR.

Artists

James Schwabacher
lecturer, guest master class teacher
James Schwabacher will coach two sessions of the Adams Master Class as well as introducing the lieder series named in his honor. Mr. Schwabacher made his Carmel Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the *St. John Passion.* From then until 1975, when he retired, he was the only singer officially engaged to sing the Evangelist in both the *St. John* and *St. Matthew Passions* at the Festival. Mr. Schwabacher was President of San Franciso Opera's Merola Program for over 25 years and now serves as Board Chairman. Among many other activities in the musical world he also produces the Schwabacher Debut vocal recitals for the San Francisco Opera Center.

Fidel Sevilla, *viola, orchestra personnel manager,* (see Staff page).

Marilyn Sevilla, *violin,* met her husband, Fidel, at the Festival in 1967. They live in Reno and play with the Reno Philharmonic and Chamber Orchestras.

William Sharp
baritone
William Sharp is winner of the Carnegie Hall International American Music Competition and a 1989 Grammy nominee. He has appeared throughout the United States with major orchestras and music festivals. In recent seasons he has performed with the New York Philharmonic, St. Louis Symphony, New Haven Symphony, and the St. Paul Chamber Orchestra among many others, and is a frequent participant in Lincoln Center's Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival, Marlboro Music Festival, New England Bach Festival, Maryland Handel Festival as well as the Bach Aria Group and the Boston Handel and Haydn Society. He is on the faculty at Aspen Music Festival. Mr. Sharp has made many recordings, including the 1990 Grammy winning (Best Contemporary Composition) world premiere recording of Leonard Bernstein's *Arias and Barcarolles.* Mr. Sharp was the recipient of the highest prize in the 1983 Geneva International Competition for singers and in the previous year won both Young Concert Artists International Auditions and the Kathleen Ferrier Memorial Prize.

Beni Shinohara, *violin,* is a member of the San Francisco Opera, Ballet, and Chamber Symphony Orchestras. She performs a number of chamber music concerts with groups such as the San Francisco Trio and the Porter Quartet.

Karen Sremac, *clarinet* is the principal clarinetist of West Bay Opera and the Santa Cruz Symphony. She teaches at the College of Notre Dame, has played at the Heidelberg Festival and has toured the U.S. with Western Opera.

David Starkweather, *cello,* teaches at the University of Georgia. A semifinalist in the 1986 Tchaikovsky Competition, he has been featured on NPR's Performance Today and in an hour-long nationwide PBS recital. Dr. Starkweather studied at Eastman School and SUNY Stony Brook and spent 1985 in Switzerland, working with Pierre Fournier.

George Sterne, *tenor,* lives in L.A. where he sings with the Master Chorale, the Opera, and studies and teaches at U.C.L.A.

Kimberly Stewart, *trumpet,* lives in Memphis, Tennessee where she plays with the Memphis Symphony.

Elizabeth Stoppels, *principal second violin,* received degrees in violin performance from the Oberlin Conservatory and the Eastman School of Music. Since 1990, she has been a member of the San Antonio Symphony. Before that Beth was assistant principal second violin of the Jacksonville (FL) Symphony and the principal second violin of the Virginia Symphony and the Virginia Opera.

Loren Tayerle, *French horn,* lives in San Francisco and plays with the Marin and Berkeley Symphonies.

Daniel Taylor, *countertenor.* (See Master Class Page)

Diane Thomas, *soprano.* (See Festival Staff Page)

Artists

Mitsuru Tsubota, *violin,* began her violin studies at the age of five and was soloist with the Tokyo Symphony at the age of ten. She studied with Felix Galimir at the Mannes College of Music and has been a soloist with their orchestras. She was also a soloist with the Hiroshima Symphony in 1983. Ms. Tsubota was formerly a member of Primavera String Quartet and toured with the Brandenberg Ensemble. She has performed regularly with the New England Bach Festival since 1982. She has been a principal violinist with the St. Luke's Chamber Ensemble since 1989.

John Tute, *tenor.* (See Master Class page).

Sarah Usher, *violin,* attended Boston University and the Yale School of Music. She has been an active chamber musician, teacher and free-lance violinist in the Bay Area since 1977.

Brian Vaughn, *bass,* is a 1987 graduate of Oberlin Conservatory of Music and Director of Choral Activities at The Brentwood School. He is music director at Woodland Hills Community Church and resides in Sherman Oaks.

Maria Venuti
soprano
American Maria Venuti studied at Eastman School of Music and was granted a Fulbright to study in Germany. Among her awards are prizes at the Maria Callas Competition in Athens and s'Hertogenbosch, Netherlands. She made her debut at the Vienna State Opera where she sang with von Karajan in her first year. Since that time she has sung the major Mozart roles under Bruno Weil and such conductors as Solti, Sawallisch, John Eliot Gardiner, Mackerras, Harnoncourt, Vaclav Neumann and Helmut Rilling, for whom she gives an annual master class at his International Bach Academy in Stuttgart. She has made numerous recordings and received acclaim for her lieder work in which she often appears with Hermann Prey. Since 1990 she has been a professor of singing at the Music Academy in Karlsruhe.

Elizabeth Wallfisch
concertmaster
Elizabeth Wallfisch gave her concerto debut at the age of 12, before leaving her native Australia to study at England's Royal Academy of Music where she won many prizes including the President's Prize. She won the first Franco Gulli Senior Prize for violin at the Accademia Chigiana in 1982 and was joint First Prize winner of the Mozart Memorial Prize the same year. At the 1974 Carl Flesch Violin Competition she was awarded the prize for the most outstanding performance of Bach. Elizabeth Wallfisch undertakes a busy schedule of concerts, recordings and broadcasts both as a concerto soloist, often directing from the violin, and as a recitalist with The Locatelli Trio which she founded in 1989. She is one of the players who regularly leads the Orchestra of the Age of Enlightenment. She has recorded the complete violin concerti by Bach and Haydn, including those reconstructed from Bach's harpsichord concerti in D minor and in G minor, and the Haydn *Sinfonia Concertante,* on the Virgin Classics "Veritas" label with the OAE. The Bach recording will be released in 1993.

Robert Ward
principal French horn
Robert Ward has been Associate Principal Horn of the San Francisco Symphony since 1980. A graduate of the Oberlin College Conservatory of Music in 1977, he has also been a member of the Atlantic Symphony Orchestra of Halifax, Canada, and the Denver Symphony. He attended the Berkshire Music Center at Tanglewood in 1977 and 1978 and has also participated in the Colorado Music Festival and the Grand Teton Music Festival. He has soloed with the San Franciso Symphony, and he also presented the world premiere of Avram David's *Sonata for Solo Horn* at Tanglewood in 1978. He is married to violinist, Sara Usher.

Scott Whitaker, *tenor,* has been an active performer in Los Angeles since 1982, after earning an M.A. in Historic Perforamnce Practice from Stanford University. He has performed and recorded a broad range of repertoire from the 12th to the 20th centuries. He is also a professional landscape architect who strives to create music for the eyes.

Donald Wilkinson, *bass.* (See Master Class page).

Matthew Zory, *contrabass,* was educated at Eastman and Manhattan and the Tanglewood Music Festival and is presently principal double bass with the San Diego Opera and Symphony orchestras.

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1993 Season

(For detailed programs see appropriate page in program section.)

WEEK ONE

Saturday, July 17

2 p.m. Lecture, Carpenter Hall, Free
5:30 p.m. Gala Dinner, Carmel Women's Club, $50
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Opening Night Concert, "Bach to Bach," Theater

Sunday, July 18

1 p.m. Pre-Concert Talk, Carpenter Hall, Free
1:30 p.m. Tower Music, Terrace, Free
2 p.m. Concert, *St. Matthew Passion,* Theater

Monday, July 19

10 a.m. Open Rehearsal, Theater, Free
11 a.m. Lecture, Carpenter Hall, Free
Noon Adams Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, Theater
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "An Evening with Janina Fialkowska," Theater

Tuesday, July 20

10 a.m. Open Rehearsal, Theater, Free
11 a.m. Organ Recital, Mission
Noon Adams Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, Theater
3:45 p.m. Ice Cream Social, Terrace
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Surprise with Punch," Theater

Wednesday, July 21

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Adobe Concert, *Schwanengesang,* Monterey
6:30 p.m. Mission Dinner, $45
8:30 p.m. Tower Music, Mission Courtyard, Free
9 p.m. Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Thursday, July 22

2:30 p.m. Chamber Music Recital, Theater
4 p.m. Panel Discussion/Demonstration, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, *"From Coffee House to Countryside,"* Theater

Friday, July 23

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, *The Seasons,* Theater

WEEK TWO

Saturday, July 24

11 a.m. Recital, Vivaldi, *Four Seasons,* Theater
2 p.m. Lecture, Carpenter Hall, Free
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Bach to Bach," Theater

Sunday, July 25

1 p.m. Pre-Concert Talk, Carpenter Hall, Free
1:30 p.m. Tower Music, Terrace, Free
2 p.m. Concert, *St. Matthew Passion,* Theater

Monday, July 26

11 a.m. Lecture, Carpenter Hall, Free
Noon Adams Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, Theater
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "An Evening with Janina Fialkowska," Theater

Tuesday, July 27

11 a.m. Organ Recital, Mission
Noon Adams Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, Theater
3:45 p.m. Ice Cream Social, Terrace
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Surprise with Punch," Theater

Wednesday, July 28

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Adobe Concert: Mozart, Schubert, Schumann Songs, Monterey
6:30 p.m. Mission Dinner, $45
8:30 p.m. Tower Music, Mission Courtyard, Free
9 p.m. Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1993 Season

(For detailed programs see appropriate page in program section.)

Thursday, July 29

9 a.m. BACH TO THE FUTURE, Natividad Elementary School, Salinas
11 a.m. String Master Class, Carpenter Hall, Free
12:30p.m. BACH TO THE FUTURE, Theater, Free
2:30 p.m. Chamber Music Recital, Theater
7:30 p.m. BACH'S TOPS, Sherwood Hall, Salinas, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, *"From Coffee House to Countryside,"* Theater

Friday, July 30

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, *The Seasons,* Theater

WEEK THREE

Saturday, July 31

11 a.m. Recital, Vivaldi, *Four Seasons,* Theater
2 p.m. Lecture, Carpenter Hall, Free
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Bach to Bach," Theater

Sunday, August 1

1 p.m. Pre-Concert Talk, Carpenter Hall, Free
1:30 p.m. Tower Music, Terrace, Free
2 p.m. Concert, *St. Matthew Passion,* Theater

Monday, August 2

11 a.m. Lecture, Carpenter Hall, Free
Noon Adams Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, Theater
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "An Evening with Janina Fialkowska," Theater

Tuesday, August 3

11 a.m. Organ Recital, Mission
Noon Adams Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, Theater
3:45 p.m. Ice Cream Social, Terrace
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Surprise with Punch," Theater

Wednesday, August 4

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Adobe Concert, *The Goldberg Variations,* Monterey
6:30 p.m. Mission Dinner, $45
8:30 p.m. Tower Music, Mission Courtyard, Free
9 p.m. Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Thursday, August 5

10 a.m. BACH TO THE FUTURE, E.A. Hall Middle School, Watsonville
11 a.m. String Master Class, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
7:30 p.m. BACH'S TOPS, Oldemeyer Center, Seaside
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, *"From Coffee House to Countryside,"* Theater

Friday, August 6

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Adams Master Class Fellows in Recital, Theater
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, *The Seasons,* Theater

FINAL WEEKEND

Saturday, August 7

11 a.m. Recital, Vivaldi, *Four Seasons,* Theater
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Best of the Fest,"Theater

Sunday, August 8

2 p.m. Pre-Concert Talk, Carpenter Hall, Free
2:30 p.m. Tower Music, Terrace, Free
3 p.m. Concert, *The Seasons,* Theater

Carmel Bach Festival 1993
56th Season Program

Saturday Concert

July 17, 24, 31, 8 p.m., Sunset Center Theater

Bach to Bach
Festival Chorale and Orchestra
Bruno Weil, Conductor

I. **Orchestral Suite No. 1 in C Major, BWV 1066** ..... **Johann Sebastian Bach**
1685-1750

(Overture)
Courante
Gavotte I & II
Forlane
Minuet I & II
Bourrée I & II
Passepied I & II

II. **Cantata BWV 80, *"Ein feste Burg ist unser Gott"*** ..... **J.S. Bach**

(Chorale): *Ein feste Burg ist unser Gott*
Aria (soprano, bass): *Mit unsrer Macht*
Recitative (bass): *Erwäge doch, Kind Gottes, die so grosse Liebe*
Aria (soprano): *Komm in mein Herzenshaus, Herr Jesu, mein Verlangen*
Chorale: *Und wenn die Welt voll Teufel wär*
Recitative (tenor): *So stehe denn bei Christi blutgefärbter Fahne*
Duet (alto, tenor): *Wie selig sind doch*
Chorale: *Das Wort sie sollen lassen stahn*

Maria Venuti, *soprano,* Linda Childs, *alto*
Mark Bleeke, *tenor,* Daniel Lichti, *bass*

Intermission

III. **Concerto for Violin in D Minor,** (reconstruction) **BWV 1052** ..... **J.S. Bach**

Allegro
Adagio
Allegro

Elizabeth Wallfisch, *violin*

IV. **Cantata BWV 208, *"Was mir behagt, ist nur die muntre Jagd"*** ..... **J.S. Bach**

Recitative (Diana, soprano): *Was mir behagt, ist nur die muntre Jagd!*
Aria (Diana, soprano): *Jagen ist die Lust der Götter*
Recitative (Endymion, tenor): *Wie, schonste Göttin?*
Aria (Endymion, tenor): *Willst du dich nicht mehr ergötzen,*
Recitative (Diana, *soprano,* Endymion, *tenor*): *Ich liebe dich zwar noch!*
Recitative (Pan, *bass*): *Ich, der ich sonst ein Gott in diesen Feldern bin*
Aria (Pan, *bass*): *Ein Fürst ist seines Landes Pan*
Recitative (Pales, *soprano*): *Soll dann der Pales Opfer hier...*
Aria (Pales, *soprano*): *Schafe können sicher weiden...*
Recitative (Diana, *soprano*): *So stimmt mit ein, und lasst des Tages Lust*
Chorus: *Lebe, Sonne dieser Erden,*
Duet (Diana, *soprano,* Endymion, *tenor*): *Entzücket uns beide,*
Aria (Pales, *soprano*): *Weil die wollenreichen Herden*
Aria (Pan, *bass*): *Ihr Felder und Auen*
Chorus: *Ihr lieblichste Blicke, ihr freudige Stunden*

Rosa Lamoreaux, *Diana,* Maria Venuti, *Pales,*
Mark Bleeke, *Endymion,* Daniel Lichti, *Pan*

This concert will be delay broadcast at 11 a.m. Sunday, Aug. 1

Program Notes

I. **Orchestral Suite No. 1 in C Major, BWV 1066**

As with his other three surviving works in this genre, Bach does not title this work "suite," but rather *"Overture,"* allowing the dominating opening movement to provide the title for the work. Of Bach's four orchestral suites, the *Suite in C Major* stands alone in that it repeatedly assumes the character of a concerto grosso. Scored for strings with a trio of two oboes and bassoon, the first suite displays passages in concerto style, especially in the middle of the overture, and the second *bourrée,* which is entrusted entirely to the winds.

A suite is made of a series of dances. After the opening overture in the French style (with alternating slow, majestic, and faster fugal sections), this work proceeds to a series of six dance movements.

The *courante,* an old courtly dance, evolved in two typical forms, an Italian type in a quick tempo in triple time, and a French version, also in triple time but with rapidly shifting accents that obscured the meter. Bach wrote both kinds; the first suite has the latter French type.

A pair of *gavottes* comes next: the first is played, then the second, after which we hear a reprise of the first. Originally a French peasant dance which found its way into court circles in the 16th century, the *gavotte* remained in fashion until the 19th century, and it is still danced in some districts in France today. The character of the dance is a moderated liveliness — a happy dance that never loses control.

The *forlane* was an exuberant, even wild, dance that was best loved by the ordinary folk of 18th-century Venice. The dance became popular with Baroque opera composers to depict the wild celebrations of the Venetian people at carnival.

Two *minuets,* the most famous of French court dances, lead to a pair of *bourrées.* The *bourrée* is characterized as a dance that is similar to, but faster than the *gavotte.*

Two high-spirited *passapieds,* a quick variant of the minuet, make for an unconventional ending, replacing the more common *gigue.*

II. **Cantata BWV 80, *"Ein Feste Burg is unser Gott"***

Sebastian Bach's achievement in church music resulted, in no small measure, from the musicality of Martin Luther himself. Luther, "the Wittenberg nightingale," considered music to be "the excellent gift of God." He declared, "I place music next to theology and give it highest praise." He maintained that a schoolmaster must know how to sing, and held that no one should be ordained who had no practical experience of music in the Lutheran church. From Luther's time onward prospective pastors studied and practiced music, and Lutheran musicians studied theology. Only in the 18th century, during Bach's career, did this custom come into question, much to Bach's dismay.

Luther, in his own creative work, initiated the great tradition that would culminate in Bach's church music. Luther held the close association between words and notes to be extremely important. *Ein Feste Burg,* based on Psalm 46, is only the most famous of more than two dozen original hymns composed by Luther. That hymn, of course, became strongly identified with the Reformation movement, and it appropriately took its place in the liturgy for Reformation Sunday.

There are no surviving autograph manuscripts of Cantata 80; only copies made by others have come down to us. As a result, Bach's intentions regarding the most advanced stage of this cantata's development remain obscure. This expansive cantata on the reformation hymn developed in Bach's mind over a period of nearly two decades. He had composed an early version while in Weimar, about 1715, to serve for the fourth Sunday before Easter. Later, in Leipzig, Bach expanded the work, adding the great opening chorus and the choral fifth movement, and he altered the final chorale to fit the new Reformation Festival function of the cantata.

The newly composed opening chorus marks a high point in Bach's cantata writing, one that Alfred Dürr describes as "probably the climax of Bach's vocal choral creative work." This monumental setting of the hymn verse introduces each phrase of Luther's hymn in a fugal paraphrase of the melody. As this splendid polyphony unfolds, the outer voices of the orchestra, here the trumpets and basses, present Luther's hymn in a canonic *cantus firmus.* This presents a stark and unmistakably symbolic representation of Luther's congregation, redeemed by faith alone, closely following in the footsteps of the Almighty on High.

The battle between good and evil, which constitutes the subject of the rest of the cantata, grows out of the text of the first chorus, with its description of the "old evil enemy." The second movement presents the "battle music" in the strings, while the soprano sings a slightly embellished version of the hymn, and the bass offers a rich coloratura reflecting on salvation through Christ. The soprano aria depicts, again in coloratura, the yearning of the soul for Jesus. The succeeding chorale turns to the battle sphere, with the choir in unison over a gigue-like tumult of battle motifs.

The second part of the cantata centers on the lovely duet for alto and tenor with violin and oboe da caccia, in which the voices reflect canonically on the bliss of the faithful. A simple chorale verse setting concludes the cantata.

Bach scholars generally now accept the opinion that Bach's original versions did not include trumpets and tympani. His eldest son, Wilhelm Friedemann, prepared some years after Bach's death a version that added the tympani and reinforced

/ith trumpets, lending the cantata an even greater iance than the original appears to have indicated. o autograph exists for this work, we cannot be certain of Sebastian's wishes, but the other earlier uding one by Bach's son-in-law, do not include scoring. At the time of the first publication 80 the source problems had not yet been and thus it is in the version with trumpets and *Ein Feste Burg* has become known.

by Jason Farrow

Burg ist unser	A sturdy fortress is our God
gute Wehr und	a good defense and weapon;
hilft uns frei aus	he saves us from every
die uns jetzt hat	distress that has now befallen
Der alte böse Feind,	us. The old evil enemy is
's jetzt meint,	now attacking seriously; great
und viel' List	power and much cunning are
n' Rüstung ist;	his cruel armaments; his
cht sein's Gleichen.	like is not upon earth.

no, bass)

Gott geboren,	Everything born of God is
auserkoren.	chosen for victory. Our might
ist nichts	counts for nothing; we are
gethan, wir sind gar bald	soon lost. The right man
verloren. Es streit't für uns	fights for us, one whom God
der rechte Mann, den Gott	himself chose. Do you ask
selbst hat erkoren. Fragst du,	who he is? He is called
wer er ist? Er heisst Jesus	Jesus Christ, the Lord of
Christ, der Herre Zebaoth,	Hosts, and there is no other
und ist kein ander Gott, das	God; he must win the battle.
Feld muss er behalten. Wer	Whoever, at his baptism,
bei Christi Blutpanier in der	has sworn loyalty to Christ's
Taufe Treu' geschworen, siegt	banner of blood, is utterly
im Geiste für und für.	victorious in his spirit.

3. Recitative (bass)

Erwäge doch, Kind Gottes, die	Consider, Child of God, that
so grosse Liebe, Da Jesus sich	love so great, how Jesus
Mit seinem Blute dir ver-	with his own blood canceled
schriebe Wormit er dich Zum	our sin, with which for you,
Kriege wider Satans Heer	victorious against Satan's
und wider Welt und Sünde	host, against the world and
Geworben hat! Gib nicht in	sin did ever strive! Let not
deiner Seele Dem Satan und	within your soul the devil's
den Lastern statt! Lass nicht	blasphemy to enter! Let not
dein Herz, Den Himmel	your heart, which is God's
Gottes auf der Erden Zur	kingdom upon earth, become
Wüste werden! Bereue	a desert! Bemoan your guilt
deine Schuld mit Schmerz	in bitter grief, So that with
Dass Christi Geist mit	Christ's spirit you may
dir sich fest verbinde!	be bound fast!

4. Aria (soprano)

Komm in mein Herzenshaus,	Enter now into my heart,
Herr Jesu, mein Verlangen!	Lord Jesus, my heart's
Treib Welt und Satan aus	longing! Drive the world
Und lass dein Bild in mir	and Satan out and let your
erneuert prangen! Weg,	image glow in me afresh!
schnoder Sündengraus!	Hence, hateful dread of sin!

5. Chorale

Und wenn die Welt voll	And even if the world were
Teufel wär,' und wollten uns	full of devils who wanted to
verschlingen, so fürchten wir	swallow us up, we would
uns nicht so sehr, er soll uns	not be much afraid; we shall
doch gelingen; der Fürst	succeed nevertheless; the
dieser Welt, wie saur er sich	prince of this world,
stellt, thut er uns doch	however threateningly he
nichts, das macht, er ist	poses, can do nothing to us
gericht't; ein Wörtlein	because he is judged: a brief
kann ihn fällen.	word can bring him down.

6. Recitative (tenor)

So stehe denn bei Christi	So stand beside the blood-
blutgefärbten Fahne, o Seele,	stained flag of Christ, O
fest Und glaube, dass dein	soul, stand fast and believe
Haupt dich nicht verlässt, Ja	that this your head shall
dass sein Sieg Auch dir den	not desert you Ay, that this
Weg zu deiner Krone bahne!	victory shall lead you also
Tritt freudig an den Krieg!	to a glorious crown! Step
Wirst du nur Gottes Wort	joyful into war! Will you the
So hören als bewahren,	Word of God not only hear,
So wird der Feind geswungen	but keep, then shall the
auszufahren Dein Heiland	enemy retreat in shame,
bleibt dein Hort!	Your Saviour be your shield!

Aria (Duet: Alto, Tenor)

Wie selig sind doch die, die	Blessed are they, with God's
Gott im Munde tragen, Doch	Word on their lips; more
selger ist das Herz, das ihn	blessed is the heart, that
im Glauben trägt! Es bleibet	bears him strong in faith!
unbesiegt und kann die	Unconquered he remains, his
Feinde schlagen Und wird	enemies shall fall, and at
zuletzt gekrönt, wenn es	the time of death shall
den Tod erlegt.	win a glorious crown.

7. Chorale

Das Wort sie sollen lassen	They ought to let the Word
stahn und kein'n Dank dazu	stand and have no thanks for
haben. Er ist bei uns wohl auf	this. He is well in evidence
dem Plan mit seinem Geist	among us With His spirit and
und Gaben. Nehmen sie uns	gifts. If they take away our
den Leib, Gut, Ehr,' Kind and	body, property, honor, child
Weib, lass fahren dahin, sie	and wife, let all that go; they
haben's kein'n Gewinn; das	gain no profit by that: we still
Reich muss uns doch bleiben.	have the Kingdom before us.

III. **Concerto for Violin in D Minor, BWV 1052**

Bach's *Concertos for Harpsichord and String Orchestra* (BWV 1052-58) originated in Leipzig at a time when he needed material for himself and his sons for appearances

at the clavier with the *Collegium Musicum* that Bach directed. Remarkably, Bach's surviving clavier concertos, including the *D Minor Concerto,* did not originate as keyboard concertos at all, but as works for violin and orchestra. There can be little doubt that many of Bach's orchestral compositions have been lost, and we must be grateful that his responsibilities for the *Collegium Musicum* must have prompted him to make the transcriptions.

The keyboard version of the *D Minor Concerto* displays many violinistic features in the solo part, but surviving material indicates that yet an earlier version of this concerto may have been composed for a bowed instrument with seven strings, such as a viola d'amore. Bach commonly transformed works in this way.

Of perhaps greater interest is Bach's employment of music from this concerto in Cantata 188, *Ich habe meine Zuversicht* (I have my confidence), and in Cantata 146. The first movement of the concerto serves as an instrumental prelude in both cantatas. In Cantata 146 the opening chorus is superimposed on the music of the concerto's Adagio to the text *"Wir müssen durch viel Trübsal in das Reich Gotten eingehen"* (Through much tribulation we must enter into the kingdom of God), revealing some insight into the poetic affect of this music.

The *D Minor Concerto* follows the basic formal principle of the Baroque concerto: the opening theme of each movement returns later, in whole or in part, in varying keys, with a final statement in the home key of the movement. Intervening material provides contrast, but often grows out of the elements of the principal idea.

Bach employs for this concerto the normal three movement structure, with an opening Allegro with a vigorous, disjunct subject in octaves. The expressive middle movement is in G Minor, a curiosity, for contrast to the major often appears in the middle of a minor key work. The final Allegro, in triple time, is characterized by a principal subject marked by repeated notes.

IV. **Cantata BWV 208**
"Was mir behagt, ist nur die muntre Jagd"

Bach composed this, the earliest of his secular works in German, upon the occasion of the birthday of Duke Christian of Sachsen-Weissenfels. An ardent huntsman, the duke celebrated his birthday, which fell on February 23, with a series of hunts. It was for these festivities that Bach was called upon, most likely in 1713, to provide *Tafelmusik,* i.e. entertainment music appropriate to the occasion. The 28-year-old Bach must have applied himself to the task with particular care and diligence, for the resultant work of no less than fifteen numbers displays a freshness, originality, and maturity that belies its position as a "first work."

The poetry, by Bach's Weimar librettist Salomo Franck, presents a simple story: Diana expresses her love for the hunt. Endymion, a shepherd and her lover, asks if she feels love for him as well as for the chase. Diana reassures him, but explains that today, above all, it is necessary to pay homage to Duke Christian on the occasion of this birthday. Endymion then joins her in honoring the Duke. Pan, god of shepherds, and Pales, goddess of the flocks, each enter paying homage to Duke Christian leading to Pales' aria, "Sheep may safely graze," likening the duke's rule to the vigilance of a good shepherd. At this point the action of the cantata stops, and during the remainder of the cantata each of the characters presents felicitations in arias leading to a concluding chorus.

Bach later took advantage of the musical richness of this inspired and delightful early cantata. It served for the birthday celebration in 1716 for Prince Ernst August of Saxe-Weimar, in 1740 or 1742 for the name day of Elector Friedrich August II of Saxony, and for other festive occasions. He drew upon this music for parts of Cantatas 68 and 149, for a lost cantata composed in 1740, and for the chamber piece for oboe, violin and continuo BWV 1040.

Translation

1. Recitative (Diana)

Was mir behagt, ist nur die muntre Jagd! Eh noch Aurora pranget, eh sie sich an den Himmel wagt, hat dieser Pfeil schon angenehme Beut erlanget!

My one delight is in a lively hunt! Before Aurora appears, before she rises in the Heavens, this arrow has already taken worthy prey!

2. Aria (Diana)

Jagen ist die Lust der Götter, jagen steht den Helden an! Weichet, meiner Nymphen Spötter, weichet von Dianen Bahn!

Hunting is the joy of gods, hunting is the hero's sport! Yield, my bantering nymphs, stand clear of Diana's way!

3. Recitative (Endymion)

Wie, schönste Göttin, wie! Kennst du nicht mehr dein vormals halbes Leben? Hast du nicht dem Endymion in seiner sanften Ruh so manchen Zuckerkuss gegeben? Bist du denn, Schönste, nu von Liebesbanden frei und folgest nur der Jägerei?

How, now, most beautiful goddess? Do you no longer know the former half of life? Have you not given to Endymion in sweet repose so many blissful kisses? Are you then, most beautiful one, in an instant freed from the bonds of love and follow only the chase?

4. Aria (Endymion)

Willst du dich nicht mehr ergötzen an den Netzen, die der Amor legt? Wo man auch, wenn man gefangen, nah Verlangen, Lust und Lieb in Banden pflegt.

Will you no longer take delight in the toils of love? When joy and love are attained after fervent seeking, how dearly are they cherished!

Saturday Concert

5. Recitative (Diana)

Ich liebe dich zwar noch! Jedoch ist heut ein hohes Licht erschienen, das ich vor allem muss mit meinem Liebeskuss empfangen und bedienen! Der teure Christian, der Wälder Pan, kann in erwünschtem Wohlergehen sein hohes Urspringsfest itzt sehen. ***(Endymion)*** *So gönne mir, Diana, dass ich mich mit dir itzund verbinde und an "ein Freudenopfer" zünde.* ***(Beide)*** *Ja, ja! Wir tragen unsre Flammen mit Wunsch und Freuden itzt zusammen!*

I love you still! But today a great light shines, which, above all, I must welcome and attend! The dear Christian, the Pan of the forest can now celebrate in suitable prosperity, the festival of his noble birth. **(Endymion)** Then favor me, Diana, that I may join with you and kindle an "offering of joy." **(Both)** Yes, yes! Together now we bear our torches of praise with well-wishing and happiness!

6. Recitative (Pan)

Ich, der ich sonst ein Gott in diesen Feldern bin, ich lege meinen Schäferstab vor Christians Regierungs-Szepter hin! Weil der durchlauchte Pan das Land so glücklich machet, dass Wald und Feld und alles lebt und lachet!

I, the accustomed god of these fields, lay down my shepherd's staff before Christian's sovereign scepter! For this radiant Pan so joyful makes the land, that forest and field and all live and laugh!

7. Aria (Pan)

Ein Fürst ist seines Landes Pan, gleichwie der Körper ohne Seele nicht leben, noch sich regen kann, so ist das Land die Totenhöhle, das sonder Haupt und Fürsten ist, und so das beste Teil vermisst.

A prince is his country's Pan; even as a body without a soul can neither live nor move, so is the land that is without leader and prince the cave of death and knows not its best part.

8. Recitative (Pales)

Soll denn der Pales Opfer hier das letzte sein? Nein! nein! Ich will die Pflicht auch niederlegen, und da das ganze Land von Vivat schallt, auch dieses schöne Feld zu Ehren unserm Sachsenheld zur Freud und Lust bewegen.

Shall Pales' offering be forgotten? No! No! I too shall fulfill the duty, and as the whole land resounds with *Vivats,* I shall also stir this beautiful field with the joyful and delighted praises of our Saxon hero.

9. Aria (Pales)

Schafe können sicher weiden, wo ein guter Hirte wacht. Wo Regenten wohl regieren, kann man Ruh und Friede spüren und was Länder glücklich macht.

Sheep may safely graze where a good shepherd watches. Where the prince rules wisely, one can discover peace and harmony and all that which makes the people happy.

10. Recitative (Diana)

So stimmt mit ein und lasst des Tages Lust vollkommen sein!

Now we sing as one, that the day's joy should be complete!

11. Chorus

Lebe, Sonne dieser Erden weil Diana bei der Nacht an der Burg des Himmels wacht, weil die Wälder grünen werden, lebe, Sonne dieser Erden.

Long live the Sun of the Earth, while Diana keeps watch in the night from the citadel of Heaven, while the woods grow green, long live the Sun of the Earth!

12. Duet (Diana, Endymion)

Entzücket uns beide, ihr Strahlen der Freude, und zieret den Himmel mit Demantgeschmeide, Fürst Christian weide auf lieblichsten Rosen, befreiet von Leide!

Enchant us both, you rays of joy, and adorn the Heavens with the brilliance of your diamonds! Couch Duke Christian on the loveliest roses, and free him from sadness!

13. Aria (Pales)

Weil die wollenreichen Herden durch dies weitgepriesne Feld lustig ausgetrieben werden, lebe dieser Sachsenheld!

While the fleecy flocks wander joyfully through this verdant field, long live the Saxon hero!

Instrumentalsatz F-dur *(BWV 1040)*

Instrumental movement in F Major (BWV 1040)

14. Aria (Pan)

Ihr Felder und Auen, lasst grünend euch schauen, ruft Vivat itzt zu! Es lebe der Herzog in Segen und Ruh!

You fields and meadows, displaying your verdure, cry Vivat! For the Duke lives in abundance and peace!

15. Chorus

Ihr lieblichste Blicke, ihr freudige Stunden, euch bleibe das Glücke auf ewig verbunden! Euch kröne der Himmer mit süsseter Lust! Fürst Christian lebe! Ihm bleibe bewusst, was Herzen vernüget, was Trauern besieget!

You lovely prospects, you happy hours, may you remain united with fortune forever! May you crown Heaven with sweet pleasures! Long live Duke Christian! In him resides all that gladdens the heart and banishes pain!

John Hajdu Heyer

Sunday Concert

July 18, 25, August 1, 2 p.m. Sunset Center Theater

I. ***Matthäus-Passion,* BWV 244**..... **Johann Sebastian Bach**
1685-1750

The Passion According to St. Matthew
Sung in German with English Supertitles

Dramatis Personae

Evangelist ..... David Gordon

Jesus ..... William Sharp

Peter ..... Howard Higson

Judas ..... Burr Cochran Phillips

Witnesses ..... Linda Childs, Donald Krehbiel

High Priest ..... Brian Vaughn

Priests ..... Jody Golightly, Mark Beason

Pilate..... Donald Wilkinson

Pilate's Wife ..... Martha Cowan

First Maid..... Catherine McCord Larsen

Second Maid ..... Ina Heup

Maria Venuti, *soprano,* Jeffrey Gall, *countertenor*
Mark Bleeke, *tenor,* Daniel Lichti, *bass*

Elizabeth Wallfisch, Lenuta Ciulei Atanasiu, *violins*
John Dornenberg, *viola da gamba*
Douglas McNames, *cello continuo*
Damian Bursill-Hall, *flute*
Bernhard Heinrichs, *oboe and oboe d'amore*
Edward Benyas, Leslie Reed, Denis Harper, *oboe, oboe d'amore, English horn*
David Montgomery, *organ*
Spencer Carroll, *organ*
Jack Kulowitsch, *contrabass*

(Youth choir in the opening chorus from York School, prepared by Murray Walker.)

Mr. Gordon's appearance is supported by the Virginia Best Adams Endowment Fund.

Supertitles produced and translated by Jerry Sherk, San Francisco Opera

There will be an intermission of 30 minutes between Part I and Part II.

This concert will be delay broadcast at 2 p.m., Aug. 1 on KUSP-FM.

Program Notes

***Matthäus-Passion,* BWV 244**

When Sebastian Bach first lifted his pen to his great Passion settings, he applied his talents to the culmination of a tradition which began early in medieval history. Documented information concerning the dramatic representation of the events of Holy Week is found as early as the 10th century, but the practices probably began much earlier. Practices varied in the Middle Ages and Renaissance, but certain features which Bach preserved were established early on: the telling of the story by a singer with a "sweet voice of medium pitch," and the representation of Christ's words in a bass voice which declaims the text in a sustained manner.

The German tradition before Bach added the practice of meditative hymns and songs interspersed in the story at appropriate times. To this heritage Bach added in his several Passion settings the dramatic power of the operatic style that had developed during the century that preceded him, along with the richness of the instrumental resources of his time. But for his inspired and unsurpassed *St. Matthew Passion,* he added even more: a double chorus in eight parts, two orchestras and two organs, a third choir of young voices (in the opening chorus), a rich array of instrumental timbres in the accompaniments of the various arias, a set of soloists for each of the choirs (consolidated in this performance), and an allegorical figure not part of the scriptural tale, the "Daughter of Zion," who appeals to the crowd to behold her betrothed, Christ, who will suffer martyrdom. All of this came together in what is one of the longest unified compositions in the history of Western music.

For all the greatness of Bach's prodigious musical output, including the profound religious statements of the *St. John Passion* and the *B Minor Mass,* the *St. Matthew Passion* holds forth as Bach's most musically unified large work. Unlike the former two works, the *St. Matthew Passion* was a wholly original work to a libretto by a single author composed in a single sweep. Consequently, it received much less revision than did the *St. John Passion.* The *B Minor Mass,* a special compositional circumstance, resulted much more from the reworking of earlier compositions with the addition of original new material.

Because it is his largest work, both in its forces and its duration, it is arguably Bach's greatest compositional achievement in the realm of sacred music. Bach's family must have viewed it this way, for when Anna Magdalena, who copied many parts for her husband, wrote on an instrumental part the notation "for the great passion," others in the household must have known well to which work the part belonged. The work appears to have occupied a special position in Sebastian's own esteem: late in life Bach prepared, in his own hand, a carefully copied score of the *St. Matthew Passion.* In this, the finest Bach autograph to have come down to us, the words of the Evangelist are entered in red ink, distinguishing the divine words of the Bible from the rest of the text.

Bach's Passion presents the story, as reported by the Gospel according to St. Matthew, in the declamation of the Evangelist, in the lines of the characters, (Peter, Pilate, etc.) and in the striking *turba* choruses. The latter carry the words of the conspirators, the high priests and the crowds. At important moments, the action of the drama arrests while the congregation contemplates the events in a chorale (contemporary hymns) or an aria (Bach's equivalent to the soliloquy). Schweitzer described Bach's Passions accurately as a series of religious tableaus which are given for meditative contemplation by the Faithful.

Bach's mission in the weekly musical messages he presented to the congregations of Leipzig in his cantatas was to teach and uplift the devout of his Lutheran faith. To this end Bach employed the most direct musical representation of text. The *Matthew Passion,* rich in Bach's musical metaphor, employs extensive musical symbolism, including striking gestures such as the "halo" (the light accompaniment of string instruments that appears when Christ speaks), and the profound opening chorus which Schweitzer heard perceptively as a slow procession to the Cross. Each aria embraces a musical *affekt* (feeling), one that is appropriate to its subject and its message.

Bach brilliantly framed this Passion, musically and textually, with great opening and closing choruses. In the opening chorus, the symbolic Daughter of Zion bids the Faithful to "Come, help me lament!" "Whom?" thunder the Faithful (the second choir), initiating a dialogue over which floats a hymn melody "O innocent Lamb of God" in the angelic voices of children, imparting a sense of innocence and divine calmness in the midst of the tumult. By contrast, the final chorus evokes the image of the Faithful resting beneath the cross in thanks for the great sacrifice. The movement is a gigantic idealized lullaby reflecting upon all that has been told in the preceding music, and announcing to the Faithful the message that Christians should derive from the divine tragedy enacted before them.

In this work we have, for Western Civilization, the equivalent of what the Great Pyramid represents for the Egyptian civilization, or the Parthenon for ancient Greece. With its recitatives, arias, ariosi, large-scale choruses, turba choruses, and chorales; its Biblical libretto juxtaposed with original poetry, its contemplative use of hymn text, and with its symbolic use of instruments and choirs, Bach's *Passion According to St. Matthew* presents a work of incomparable richness, a work greater in musical content and symbolic meaning than any opera or oratorio ever composed. Bach scholar Christoph Wolff has correctly observed, "One discerns everywhere in the *St. Matthew Passion* the composer's intention, already clear from internal and external dimensions, of surpassing everything that had been written previously."

John Hajdu Heyer

Monday Concert

July 19, 26, August 2, 8 p.m., Sunset Center Theater

An Evening with Janina Fialkowska

I. **Chorale, *"Nun komm der Heiden Heiland"*** ..... **Johann Sebastian Bach**
1685-1750
arr. Ferruccio Busoni
1866-1924

II. **Sonata No. 31 in A-flat, Hob. XVI:46** ..... **Franz Joseph Haydn**
1732-1809

Allegro Moderato
Adagio
Finale - Presto

III. **Sonata in D Major, Opus 28, *"The Pastorale"*** ..... **Ludwig van Beethoven**
1770-1827

Allegro
Andante
Scherzo - Allegro Vivace
Rondo - Allegro, ma non troppo

Intermission

IV. **Fantasia and Fugue on B A C H** ..... **Franz Liszt**
1811-1886

V. **Sonata No. 3 in B Minor, Op. 58** ..... **Frederic Chopin**
1810-1849

Allegro Maestoso
Scherzo: Molto vivace
Largo
Finale: Presto, non tanto

Steinway piano courtesy of ABINANTE's Music Store.

Miss Fialkowska's appearance is generously underwritten by Mr. and Mrs. Jeptha Wade.

This concert will be delay broadcast on KUSP-FM on Monday, Aug. 2 at 8 p.m.

Program Notes

I. **Chorale** ***"Nun komm' der Heiden Heiland"***

The work of Italian-German pianist, composer, and Bach proponent Ferruccio Busoni has deserved wider attention. Born in Florence to a musical family, Busoni began to compose and to perform in childhood. His family moved to Austria when Ferruccio was ten years old, and his orientation from that time was to German speaking countries, although his Latin temperament remained with him throughout his life.

Bach was the favorite composer of Busoni's youth, inspiring a passion that endured throughout his life, while attachments to other composers were not so constant. When he was 20 he moved to Leipzig, and, not long after, he presented the first of his remarkable and controversial arrangements and transcriptions for piano of Bach's music, the *Fugue in D Major,* BWV 532. Subsequently he transcribed many of Bach's works for the piano, edited — or directed the editing of — 32 volumes of Bach's keyboard works for piano, and composed many original compositions based on a piece or a fragment of Bach's music. The association of Busoni with Bach's music at one time was so ingrained in the public's mind that, according to the late pianist Egon Petri, upon at least one occasion, Gerda, Busoni's wife, was introduced by a society matron as "Mrs. Bach-Busoni."

The Chorale Prelude *Nun Komm' der Heiden Heiland,* No. 9 of the *Eighteen Chorales* (BWV 659), comes from the first of two sets of five organ chorales that Busoni arranged and published in 1898. (The second book followed in 1902). Busoni stated that he was induced to prepare the arrangements "not so much to furnish a sample of his capabilities as an arranger as the desire to interest a larger section of the public in these compositions which are so rich in art, feeling and fantasy."

Busoni's efforts to reconcile tradition with innovation, his compositional work, his artistic virtuosity, and his profound theoretical thinking all combined to make him one of the most fascinating figures of his time.

II. **Sonata No. 31 in A-flat**

The late 1760s brought a period of unparalleled artistic growth for Haydn. In his symphonies from that time we find the elements of *"Sturm und Drang."* His keyboard sonatas reflect similar experimentation and stylistic advances. They manifest expansion of the individual movements, great thematic invention and expressiveness, and increased richness in harmonic language. In addition to these tendencies, the A-flat Sonata, composed in 1767 or 1768 is characterized by a brilliant virtuosity.

We have clear evidence that Haydn knew and studied the theoretical and practical musical works of C.P.E. Bach. Haydn's biographer and confidant, Georg Griesinger, wrote:

> About this time [when Haydn had been expelled from St. Stephen's Cathedral (1749)] Haydn came upon the first six sonatas of Emanuel Bach. 'I did not leave my clavier until I had played through them, and whoever knows me thoroughly must discover that I owe a great deal to Emanuel Bach, that I understood him and have studied him with diligence. Emanuel Bach once paid me a compliment on that score himself.'

The *A-flat Sonata* comes from a time when Haydn's compositions, particularly his keyboard works, are thought to reflect his knowledge and appreciation for the work and teachings of Bach's second son.

In the first movement, in 4/4, the first theme unfolds with a playful subject marked by mordents, accented notes, and brilliant scale passages, followed by a section in the relative minor. The second theme group continues with the playful interaction of tonic and dominant harmonies leading to a virtuosic passage that ends with a brilliant cadence in E flat. The whole movement is marked by extreme mobility and brilliance.

The Adagio, in triple time, is a striking movement manifesting a deeply serious lyricism and organ-like polyphony. The concluding Presto returns to duple time with an emphasis on virtuosity, scale and broken chord passagework, and a lighter harmonic scheme.

III. **Sonata in D Major, Opus 28,** ***"The Pastorale"***

Beethoven composed this sonata in 1801, a time traditionally viewed as the beginning of his second period, the time when the composer advanced to become, as Schindler termed it, "a composer of symphonies and a creator of major works."

His Hamburg publisher, Cranz, who also christened the "Appassionata" Sonata, gave this D Major Sonata the nickname "Pastoral." Publishers liked to give works such nicknames in an effort to boost sales. Whether or not Beethoven gave approval is not known, but it is unlikely that the composer would have objected. There is no evidence, however, that Beethoven composed this sonata with a pastoral theme in mind, as he did with he sixth symphony seven years later. Nevertheless, the lyric flow and the happy spirit of the piece do justify the designation.

This sonata follows the traditional four-movement structure with the slow movement second, and the scherzo third. The opening Allegro is built around a broad, expansive theme first presented over a long pedal point. The Andante, reported by Czerny to be one of Beethoven's favorites, opens with an elegiac theme over an "Alberti" (broken chord) type accompaniment. The contrasting middle section is lighter in tone, but the overall character of the movement is set by its main theme and the accompaniment. The scherzo

probably prompted Cranz to give the nickname, for it has the most explicitly pastoral overtones, with its octave horn call, and its spritely main theme in the trio, evoking the sound of a shepherd boy with his pipe. The gentle rondo finale completes the sonata.

IV. **Fantasia and Fugue on B A C H**

"H" in German musical nomenclature represents B-natural, and "B," B-flat. Thus Bach's surname can be realized as a sequence of musical pitches. Bach himself initiated the treatment of his musical signature, the motive B-flat, A, C, B-natural, in his *Prelude and Fugue in B flat Major,* BWV 898 (1717) for organ. Subsequently he used it again for the third subject in the incomplete quadruple fugue of Contrapunctus XIX in *The Art of the Fugue.*

After Bach's time many composers, before and after Liszt, used the subject to pay homage to Bach. These included J. C. Bach, Mendelssohn, Schumann, Brahms (in his cadenza to Beethoven's Fourth Piano Concerto), Rimsky-Korsakov, Busoni, Reger, Casella, and Piston, to name but a few. Beethoven's sketches for his Tenth Symphony indicate that he considered including the idea.

Liszt contemplated the idea at least three times, first when he composed an organ prelude and fugue on B. A. C. H., and subsequently when he revised the organ work, and then adapted the work for piano solo. The first movement, the Fantasy (Prelude), is actually better suited to the piano than to the organ. The fugue is remarkable for its shifting chromaticism, which stretches the harmonic framework of the piece close to atonality.

V. **Sonata in B Minor, Opus 58**

Of the great romantics, Liszt, Mendelssohn, Wagner, Schumann and Chopin recognized and paid tribute to Bach. Only Berlioz disagreed. Once, upon hearing Chopin, Liszt, and Hiller performing one of Bach's concertos for three claviers, Berlioz commented, "It was heart-rending, I assure you, to see three such admirable talents, full of fire, brilliant in youthful vitality, united in a bundle to reproduce this ridiculous and stupid psalmody."

Chopin was introduced to Bach's music at an early age by his first teacher, a Czech musician named Wojciech Zywny. While on the surface, Bach's impact on the development of Chopin's style might be somewhat masked, the influence is unmistakable. The daring and variety of Bach's harmony, especially the chromaticism, must certainly have affected Chopin. Perhaps more noteworthy is Chopin's writing of figuration that suggests potential harmony, an attribute strongly shared by Bach. Chopin schooled his students with Bach's keyboard works, particularly the forty-eight preludes and fugues of the *Well-Tempered Clavier.* He clearly contemplated those works: in 1839 he wrote a friend,

> "I am correcting for myself, in the Paris edition of Bach, not only the mistakes made by the engravers but those which are backed by the authority of people who are supposed to understand Bach — not that I have any pretensions to a deeper understanding, but I am convinced that I sometimes hit on the right answer. Oh, you see, now how I have gone and boasted."

Chopin undoubtedly took his inspiration for his own remarkable preludes from those of the *Well-Tempered Clavier* — there is evidence that during the period when most of Chopin's preludes were composed he was more than usually occupied with Bach.

The third sonata came five years after the more famous B-flat Minor "Funeral March" Sonata. Beautiful themes and rich modulations abound in the first movement, which opens with a striking passage preparing the movement of broad proportions that follows. The Scherzo comes second, reversing the more common practice. It presents a fleeting principal idea interrupted by a trio in the time of a *berceuse* (a gently rocking lullaby). After an introduction, the Largo develops a broad, elegiac, strongly rhythmical theme. The movement ends as it began, with a variation in the left hand. The last movement ranks among Chopin's greatest large-scale achievements. The crowning point of the movement is the coda, which, with boldness and brilliance, brings the movement and the work to a fiery conclusion.

John Hajdu Heyer

Tuesday Concert

July 20, 27, August 3, 8 p.m., Sunset Center Theater

The Festival Orchestra
Bruno Weil, Conductor

Surprise with Punch

I. ***Suite de Pulcinella*** ..... **Igor Stravinksy**
1882-1971
after Giovanni Battista Pergolesi
1710-1736

Sinfonia (Overture)
Serenata
Scherzino - Allegro - Andantino
Tarantella
Toccata
Gavotta con due Variazioni
Vivo
Menuetto - Finale

II. **Piano Concerto No. 14 in E-flat, K. 449** ..... **Wolfgang Amadeus Mozart**
1756-1791

Allegro Vivace
Andantino
Allegro, ma non troppo

Janina Fialkowska, *piano*

Piano courtesy of Abinante's Music Store

Intermission

III. **Symphony No. 94 in G Major, "The Surprise"** ..... **Franz Joseph Haydn**
1732-1809

Vivace assai
Andante
Minuet and Trio: Allegro molto
Allegro di molto

Miss Fialkowska's appearance is underwritten by Mr. and Mrs. Jeptha Wade.

This concert will be delay broadcast on KUSP-FM on Tuesday, Aug. 3 at 8 p.m.

Program Notes

I. ***Suite de Pulcinella***

See Jesse Read's recital notes for today's recital for additional information relating to Pulcinella

Stravinsky recounted in his book *Themes and Episodes* the genesis of *Pulcinella,* the ballet he composed in 1919-20 and from which tonight's suite is drawn.

> The suggestion that was to lead to *Pulcinella* came from [Russian impressario and director of the Russian Ballet Serge] Diaghilev one spring afternoon while we were walking together in the Place de la Concorde: "Don't protest at what I am about to say. I know you are much taken by your Alpine colleagues" — this was said with withering contempt — "but I have an idea that I think will amuse you more than anything they can propose. I want you to look at some delightful eighteenth-century music with the idea of orchestrating it for a ballet."
>
> I looked, and I fell in love…

Stravinsky chose for his ballet twenty excerpts attributed to Pergolesi, including trio sonatas, harpsichord sonatas, and opera excerpts. A note on Stravinsky's score tells us that the scenario of the ballet is based on an old Neapolitan manuscript dating from around 1700. This contained a number of comedies on the figure of Pulcinella, a traditional hero of Neapolitan *commedia dell'arte.* The ballet includes nineteen numbers, from which Stravinsky selected eleven for the suite, re-forming them into eight movements. *Pulcinella* was first performed by Diaghilev's Russian Ballet in Paris on May 15, 1920 under the direction of Ernest Ansermet. The sets were by Picasso.

Pulcinella is viewed as the beginning of Stravinsky's neoclassic initiative, a phase of his compositional life that continued for three decades. He described the work as "my discovery of the past, the epiphany through with the whole of my late work became possible. It was a backward look, of course — the first of many love affairs in that direction."

II. **Piano Concerto No. 14 in E-flat**

Stanley Sadie has observed, "The series of piano concertos that Mozart composed in Vienna are probably his greatest achievement in instrumental music. They represent a corpus of music of exceptional quality and originality, far beyond the concertos of his predecessors or his contemporaries in their scale, their thematic richness and their subtle, highly developed relationship between soloist and orchestra." Mozart's third year in Vienna, 1784, was exceptional in the history of the piano concerto by any standards. Of the 17 concertos that belong to Mozart's Viennese years, no less than six were composed in 1784. Another six would follow in the next two years. The *Piano Concerto in E flat,* K. 449 was the first of this remarkable series of twelve works, and indeed, Sadie considers K. 449 to be "the first of Mozart's mature concertos." This, perhaps, lends significance to the entry of the E-flat Concerto as the first in the catalogue of his works that Mozart began in February of 1784 and carefully maintained for the rest of his life.

The principal reason for this surge of piano concerto writing was the success, albeit short-lived, of Mozart's subscription concert series, for which the composer would generally play a new concerto. Tonight's concerto was actually written for one of Mozart's pupils, Barbara Ployer. Mozart's letters to his father tell us that, for once, the composer was actually paid well for his efforts. The concerto was first presented in Vienna on February 9, 1784.

Mozart specified that in this concerto the piano could accompanied by only the string parts ("a quattro.") Thus, the concerto lends itself to domestic use, although it loses much without the winds' coloration. The opening movement offers an expanded form, although with a "textbook double exposition," (due to the modulation to the dominant in the opening section) otherwise unknown in the mature works. The thematic material is rich in melodic ideas that are diverse in character. The Andantino presents a tranquil theme of characteristic Mozartean beauty. The finale, Mozart's most brilliant of any of his concerto to date, is an especially complex sonata-rondo with exceptional contrapuntal inclinations. It presents its principal theme in constant melodic variation in such a way that the coda, in 6/8 meter (a procedure common in variation form), seems to be a natural outcome.

III. **Symphony No. 94 in G Major, "The Surprise"**

The musical conditions that Haydn found in England undoubtedly stimulated his genius. The large majority of his symphonies had been written for performance at Esterháza, where a comparatively small audience heard them. The symphonies composed in London, on the other hand, were performed at public subscription concerts by an excellent orchestra provided by the impressario Salomon. The public acclaim was tremendous, and in response to that recognition Haydn was inspired to produced his twelve great "London" symphonies.

Haydn's Symphony No. 94, the second of the London symphonies, is, and for most of this century has been, Haydn's most celebrated piece of music. It was first performed at a concert organized by the impresario Salomon on 23 March 1792. The next day, the London *Oracle* reported:

> The Second Movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected

> firing of a fowling-piece. The flute obbligato was delicious.

Haydn's early biographer and confidant Griesinger elaborated on the Andante:

> I asked Haydn once in jest if it were true that he wrote the Andante with the timpani beat in order to awaken the English public that had gone to sleep in the concert. "No," he answered me. "Rather it was my wish to surprise the public with something new and to make a debut in a brilliant manner so as not to be outdone by my pupil Pleyel, who at the time was engaged by an orchestra in London which had begun its concert series eight days before mine. The first Allegro of my symphony was received with countless bravos, but the enthusiasm reached its highest point in the Andante with the kettledrum beat. Ancora, Ancora! sounded from every throat, and even Pleyel complimented me on my idea."

Both innovation and unity characterize this work. Robbins-Landon points to the exceptional unity achieved in the work through the presence of themes with common attributes, specifically themes that begin on upbeats and that shift the pitch center from B to G within two bars. In addition to the innovative idea that gave the symphony its name, Haydn's instrumental use reflects new practice, particularly in his trumpet scoring, and in the treatment of the timpani. Haydn requires one of the kettledrums to retune from G to A in the beginning of the development section of the first movement, a first in the history of the symphony.

The first movement opens with the traditional slow introduction that prepares the arrival of the first theme, which begins rather sedately, but quickly gains energy without becoming heavy. The minuet, marked Allegro Molto is the fastest of the late symphonies, lending it a scherzo-like quality. The sonata-rondo finale, built on two tunes, mandates a virtuosic flair to do justice to the brilliant perpetual motion with which Haydn must have stirred the enthusiastic approval of that first London audience.

John Hajdu Heyer

Wednesday Concert

July 21, 28, August 4, 9 p.m., Carmel Mission Basilica

This concert is dedicated to the memory of Joy Belden and Helen Belford

FOUNDERS' MEMORIAL CONCERT
Sunday at St. Thomas
Music from Bach's Library

Bruce Lamott, *conductor*
Festival Chorale
Members of the Festival Orchestra

Processional:

Hymn, *Veni Creator Spiritus* ..... **Gregorian Chant**
("Come, Creator Spirit")

I. **Motet, *Tristis est anima mea*** ..... **Roland de Lassus**
("My soul is sorrowful") *c. 1532-1594*

II. **Motet, *Freut euch und jubiliert*** ..... **Sethus Calvisius**
("Rejoice and be jubilant") *1556-1615*

III. **Kyrie, *Gott Vater in Ewigkeit,* BWV 672** ..... **Johann Sebastian Bach**
1685-1750

John Butt, *organ*

IV. **Kyrie** ..... **Giovanni Pierluigi da Palestrina**
(from *Missa sine nomine* for six voices) *1552-1594*

V. **Motet, *Laudate Dominum*** ..... **Hans Leo Hassler**
("O Praise the Lord") *1594-1612*

VI. **Motet, *Der Geist hilft unsrer Schwachheit auf*** ..... **J.S. Bach**
("The Spirit helps us in our weakness"), BWV 226

VII. **Sinfonia from Cantata BWV 146** ..... **J.S. Bach**

John Butt, *organ*

VIII. **From *Stabat Mater*** ..... **Giovanni Battista Pergolesi**
1710-1736

Inflammatus et accensus (Save me from the flames)
Quando corpus morietur (When my body dies)
Amen

Catherine McCord Larsen, *soprano*
Michelle Fournier, *mezzo-soprano*

Wednesday Concert

IX. ***Magnificat in C Major*** ..... **Antonio Caldara**
arranged by J. S. Bach *1670-1738*

Magnificat (My soul doth magnify the Lord)
Et exsultavit (And my spirit hath rejoiced)
Deposuit potentes (He hath put down the mighty),
alto solo
Suscepit Israel (He has helped his servant Israel)
Sicut erat in principio (As it was in the beginning)

Catherine McCord Larsen, *soprano;* Daniel Taylor, *countertenor*
Donald Krehbiel, *tenor;* Howard Higson *bass*
Craig McAmis, *trombone obbligato*

X. ***Allein Gott in der Hoh' sei Ehr;'* BWV 675** ..... **J.S. Bach**

John Butt, *organ*

XI. ***Missa Brevis in F Major,* BWV 233** ..... **J.S. Bach**

Kyrie (Lord, Have Mercy)
Gloria
Gloria in excelsis (Glory to God in the Highest)
Domine Deus (Lord, God), bass solo
Qui tollis peccata mundi (Thou who takest away the sins of the world), soprano solo
Quoniam tu solus sanctus (For Thou alone art holy), alto solo
Cum sancto spiritu (With the Holy Spirit)

Samela Beasom, *soprano*
Linda Madej, *alto*
Burr Cochran Phillips, *bass*

Recessionals:

March in D Major from Cantata BWV 207a ..... **J.S. Bach**

Te Deum laudamus ("We praise Thee O God") ..... **Gregorian Chant**

Patrons are requested to refrain from applause.

This concert will be delay broadcast on KUSP-FM Wednesday, Aug. 4 at 9 p.m.

Wednesday Concert

Program Notes

Sunday services at the St. Thomas Church in Leipzig, where Bach spent the major portion of his career (1723-1750), required the Kantor to provide an enormous quantity of music of various types. In addition to his own works, Bach also relied on a large body of church music from previous generations. An examination of his "library" of such works copied out of his own hand, and of published works he is known to have used, demonstrates a wide familiarity with the works of earlier eras.

Foremost among Bach's printed sources was the *Florilegium Portense,* a huge anthology of sacred choral music published by Erhard Bodenschatz in two volumes in 1618 and 1621, containing works by a wide range of German and Italian composers of the day. That such music was in regular use by Bach over a century later indicates the important linkage between this great genius of the High Baroque and the earlier masters upon whose legacy he so ably built.

Processional: Latin hymns in plainchant were often sung at St. Thomas in place of a polyphonic introit on high feast days. Among the most popular of such hymns was the vesper hymn for Pentecost, *Veni Creator Spiritus.* Its tune became one of the bulwark chorales of the Lutheran Church in Martin Luther's translation, *Komm, Gott, Schöpfer, heiliger Geist* ("come, Holy Ghost, Creator Blest"), which Bach was to use as a basis for organ preludes.

I. The Renaissance composer Roland de Lassus was one of the greatest representatives of the all-important Flemish school of composers famed for their contrapuntal skill. Widely traveled, he served nearly forty years at the Bavarian court in Munich, where he helped establish the supremacy of the Italianized Flemish style.

His eloquent motet *Tristis est anima mea* is a setting of a responsory for Maundy Thursday, which commemorates the night of the Last Supper, after which Christ was betrayed while with his disciples in the garden of Gethsemane. Its text is from the gospels: "My soul is very sorrowful, even unto death; remain here, and watch with me..."

II. Sethus Calvisius, an early predecessor of Bach as Thomaskantor (from 1594 until his death in 1615), was a noted scholar in the field of history and astronomy as well as music. He was also a mentor of the editor Bodenschatz, who included several of Calvisius' works in his collection, among them the lively Christmas motet, *Freut euch und jubiliert.* Especially noteworthy is the rapid overlapping of contrapuntal entries with which the work begins, in a charming and effective outpouring of gladness.

III. Part III of the *Clavier-Übung* (literally, "Keyboard Practice"), Bach's four-part publication of keyboard music, contains a "German Organ Mass." It is a series of chorale preludes — arrangements of German hymn tunes meant to be played before the singing of the hymn itself. The term "organ mass" refers to the fact that these preludes are in fact arrangements of German liturgical hymns (mostly based on Latin plainchant) used in the first portion of the Lutheran mass and connected with Luther's catechism.

Gott Vater in Ewigkeit (God, the Father Eternal) is a setting of a German "Kyrie" (Lord, Have Mercy) chorale derived from a Latin plainsong mass entitled *Kyrie fons bonitatis* (Fount of Kindness). In this setting Bach creates a short but brilliantly executed fugue based on the first line of the chorale.

IV. Musicians since the 16th century have regarded the sacred polyphony of Palestrina, the revered Roman master, to be the epitome of the *stile antico,* the "old style" of Renaissance counterpoint. Study of this style has always been deemed essential for any composer, and Bach was no exception. Among the surviving documents in Bach's handwriting is a copy of a six-part mass by Palestrina, the *Missa sin nomine* (a mass "without a name" in the sense that no pre-existing composition is named as its basis, though in fact the mass is modeled on a madrigal by G.L. Primavera).

The *Kyrie* (Lord have mercy) section of the mass, heard on this program, is exemplary of the renowned Palestrina style, with its careful voice-leading, gracefully flowing contrapuntal lines, and strictly-regulated treatment of dissonance. In copying out the work, Bach added instrumental parts to play in unison with the vocal lines; these emendations are not used, however, in this performance.

V. Like many German composers of the Renaissance, Hans Leo Hassler studied in Italy, where he learned the technique of polychoral composition from his Venetian mentor Giovanni Gabrieli. Hassler's setting of Psalm 116, *Laudate Dominum,* is scored for two choirs, one of high pitch, the other lower. As is typical of this style, the work begins with contrapuntally overlapping phrases, but soon develops a lively dialogue of choral interchange.

VI. *Der Geist hilft unser Schwachheit auf* is one of Bach's surviving German "motets" — sacred choral works with no specific liturgical function. It was composed in 1729 for the funeral of Johann Heinrich Ernesti, who for forty-five years had been the rector of the St. Thomas School in Leipzig, where Bach taught music. The text is from Paul's letter to the Romans: "The Spirit helps us in our weakness; for we do not know how to pray as we ought, but the Spirit himself intercedes for us..."

Scored for two equally-voiced choirs with continuo accompaniment and instrumental doublings of the voices, this magnificent work evinces none of the morbid sadness one might associate with funeral music, but rather revels in the Christian's certainty of victory over death. The rapid passagework of the opening section, with clever interplay

between the two choirs, is followed by an imposing example of "strict" or old-style fugal counterpoint beginning *"Der aber die Herzen forschet"* ("He who searches the hearts of men").

VII. Bach aficionados will immediately recognize the *Sinfonia* from his Cantata BWV 146 (dating from 1726) as the first movement of the famous D Minor Harpsichord Concerto (BWV 1052) with the solo part performed on the organ. The organ version in fact probably came first; both it and the harpsichord concerto are believed to be arrangements of a lost violin concerto (a reconstructed version of which is done on the Saturday concerts).

The Sinfonia is dominated by its powerful *ritornello* (the recurring orchestral passage with which it opens), boldly laid out with all instruments in unison. The gigantic organ cadenza before the final statement of the *ritornello* is spun out with compelling virtuosity and captivating intensity.

VIII. Although he enjoyed only limited success as a composer during his tragically short lifetime (he died of tuberculosis at the age of 26), Giovanni Battista Pergolesi's posthumous fame made him one of the most widely admired composers in the late 1700s. His reputation rests largely on his comic opera intermezzo *La serva padrona* ("The Maid as Mistress," Naples, 1733), which has been credited with fostering the rise of the Italian *opera buffa* style.

Among Pergolesi's sacred works, the most famous is his last: a setting of the *Stabat mater* ("The mother stood sorrowing"), a liturgical poem expressing a penitent sinner's wish to share in Mary's grief at the foot of the cross. The fact that Bach wrote a German "parody" or arrangement of this *Stabat mater* setting indicates that he knew Pergolesi's original well. It consists of twelve arias and duets, of which the last three pieces are performed here. The *Inflammatus et accensus* employs an operatic style, projecting the hopeful vision of salvation and redeeming grace. The concluding duet's sublime mood of supplication leads to a briskly contrapuntal *Amen.*

IX. Bach's Italian contemporary, the Venetian-trained Antonio Caldara, spent much of his career at the Hapsburg court in Vienna, where he produced numerous grand and festive sacred works to lend splendor to the celebrations of his royal patrons. Such a work is his *Magnificat in C Major,* scored for four-part chorus accompanied by four trumpets, trombone, timpani, and strings. The demanding trombone obbligato (not unique in Caldara's work) in the aria *Deposuit potentes* testifies to the expertise of the emperor's royal brass players.

The earliest surviving copy of this work is in Bach's hand-writing; he had evidently copied out the score for use at St. Thomas. Bach added two obbligato upper parts (probably for violins) to the *Suscepit Israel* movement, enriching the sonority without fundamentally altering its basic *stile antico* contrapuntal fabric. The resulting texture is similar, in fact, to the opening section of the *Credo* in Bach's own *Mass in B Minor.*

X. *Allein Gott in der Höh sei Ehr'* (All glory be to God on high) is another work from Bach's "German Organ Mass," based in this case on the Lutheran hymn-like equivalent of the *Gloria in excelsis* (Glory be to God on high) of the Latin mass. The familiar hymn tune, by Luther's contemporary Nicolaus Decius, is in fact derived from a Latin plainsong version of the *Gloria* melody. In this setting by Bach (one of three pieces in the *Clavier-Übung* using this tune) the hymn melody is given out in full in the alto part of the three-voice texture, and is, in the words of Karl Geiringer, "surrounded by two gaily rambling voices which paraphrase the hymn and seem to carry the listener into heavenly spheres."

XI. In addition to his monumental *Mass in B Minor,* Bach wrote four works of the type called *Missa Brevis* (literally, "short mass"), consisting of only *Kyrie* and *Gloria* movements. Polyphonic settings of portions of the Latin mass were still in use in Bach's day at St. Thomas, although some contend that these works were written instead for Bach's Bohemian patron, Count Fran Anton von Sporck. Each of these masses has the same structure: a choral *Kyrie* followed by a *Gloria* movement in which three arias are framed by two more choruses.

Like its companions, the *Mass in F Major* is largely an adaptation of material from earlier church cantatas. Of special interest is the *Kyrie,* which represents a remarkable feat of contrapuntal ingenuity. The choral basses sing a *cantus firmus* (borrowed melody) from a type of chant known as a Litany, while the other voices, accompanied by the strings, unfold a fugue. For the *Christe* section, the fugue subject is "inverted" (played upside down as if the page were turned around). Both inverted and upright forms of the subject appear in the final *Kyrie* section. Throughout the movement, meanwhile, the oboes and horns sound out a German choral tune, *Christ du Lamm Gottes* (O Christ, Thou Lamb of God).

The florid opening chorus of the *Gloria* is made especially engaging by its exuberant writing for the pair of horns. After its series of arias (all borrowed from cantatas), the *Gloria* concludes with a spirited fugal chorus adapted from a Christmas cantata of 1723. Though practical necessity may have been the prime motivation for Bach's reuse of these materials, the mass nonetheless provides a highly satisfying artistic experience as its own entity, and thus represents a *tour de force* of musical recycling.

Clifford Cranna

Thursday Concert

July 22, 29, August 5, 8 p.m., Sunset Center Theater

From Coffee House to Countryside

An Eighteenth-Century Excursion
with Donald Pippin

I. **Cantata, BWV 211** ..... **Johann Sebastian Bach**
(The "Coffee Cantata") *1685-1750*

"Schweigt stille, plaudert nicht" ("Attention! Quiet there! Drama hovers in the air.")

English translation by Donald Pippin

CAST

Lieschen *(soprano)* ..... Rosa Lamoreaux
Schlendrian, her father *(baritone)* ..... Daniel Lichti
Narrator *(tenor)* ..... David Gordon

Members of the Festival Orchestra

Donald Pippin, Commentator and Harpsichord

II. **Quintet in D Major, Opus 11, No. 6** ..... **Johann Christian Bach**
1735-1782

Allegro
Andantino
Allegro Assai

Damian Bursill-Hall, *flute,* Bernhard Heinrichs, *oboe,*
Lenuta Ciulei Atanasiu, *violin,* Simon Oswell, *viola*
Douglas McNames, *cello,* Donald Pippin, *harpsichord*

Intermission

III. ***Bastien and Bastienne*** ..... **Wolfgang Amadeus Mozart**
Opera in one act, K. 50 (K. 46b) *1756-1791*

Libretto by
Friedrich Wilhelm Weiskern,
Johann H. F. Müller, and Johann Andreas Schachtner
based on *Les Amours de Bastien et Bastienne*
by Marie-Justine-Benoite Favart, Charles-Simon Favart, and Harny de Guerville
English translation by Donald Pippin

CAST

Bastienne, a shepherdess ..... Rosa Lamoreaux
Bastien, a shepherd ..... David Gordon
Colas, a village sorcerer ..... Daniel Lichti

Members of the Festival Orchestra
Donald Pippin, narrator

Mr. Gordon's appearance is underwritten by the Virginia Best Adams Endowment Fund

This concert will be delay broadcast on KUSP-FM on Thursday, Aug. 5 at 8 p.m.

Program Notes

I. **The "Coffee Cantata"**

SYNOPSIS

Young Lieschen is addicted to coffee despite her father Schlendrian's stodgy disapproval. She refuses all persuasion and is willing to give up anything rather than forsake coffee. When, as a final tactic, her father promises to find her a husband immediately, the girl relents. But the clever daughter soon lets it be known that no prospective husband need apply unless he's willing to indulge his future bride's one small weakness.

In the spring of 1729, Bach became director of Leipzig's *Collegium Musicum,* a performing society founded several years earlier by Telemann. Supported by university students and professional musicians, the *Collegium* met on Friday evenings at Gottfried Zimmermann's coffee house (in winter) or in his coffee garden outside the city (in summer). Little is known of the specific pieces Bach wrote for these *Collegium* concerts, but it is presumed that the harpsichord concertos, the orchestral suites, and much of his chamber music found its way into these programs. Almost certainly the *Collegium* was also the setting — and most appropriately so — for the first performance of the "Coffee Cantata" (composed sometime around 1734), whose subject matter must have had special appeal to Zimmermann's customers.

The librettist for the cantata was Christian Friedrich Henrici, a minor poet using the pen-name "Picander," who had already written numerous cantata texts for Bach. The characters of the pedantic father and headstrong daughter are deftly delineated in Bach's music. In the opening aria for Schlendrian (whose name literally means "Mr. Humdrum," the father's lead-footed manner is stolidly depicted in galumphing repeated notes. By contrast, Lieschen's first aria, in praise of her favorite beverage, is languid and luxurious, with a lovely flute obbligato evocative of coffee's wafting aroma, creating a mood that is as close to pure sensuality as one is apt to find in Bach.

Listeners in today's coffee-mad world may find Schlendrian's "just-say-no" attitude a naive and far-fetched basis for a family squabble. But we must recall that in Bach's day, most of Europe had only recently discovered the joys of coffee-drinking; and as with anything new, the drink had its staunch opponents. For indeed it was only after the unsuccessful siege of Vienna by the Ottoman Empire in 1683 (two years before Bach's birth) that the mysterious bags of beans left behind by the fleeing Turks had first begun to give rise to what would become a whole new social institution in the German-speaking world: the coffee house.

II. **Quintet in D Major, Opus 11, No. 6**

The chamber music of Johann Christian Bach occupies an especially appropriate place in this evening's program, connecting as it does the music of his illustrious father with that of Mozart, upon whom he was an enormous influence. This influence began as early as 1764 when, still a young child, Mozart met J.C. Bach in London, where the older composer was to make his career, maintaining a busy concert life and acting as music teacher to Queen Charlotte.

Of special merit among his chamber works are the Six Quintets of Opus 11 (1774), scored for the unique (at that time) combination of flute, oboe, and string trio, with continuo. Possibly composed for chamber music evenings with the queen, these works are in Bach's warmest and most graceful style.

The D-Major Quintet heard this evening begins with a lively Allegro in which the flute clearly takes the lead, summing up with a mini-cadenza. After a lilting 6/8 Andantino, the quintet concludes with an energetic dance, interrupted temporarily by a brief excursion into D Minor. The overall character is one of gaiety and refinement, with exceptional melodic charm and skillful exploitation of instrumental color.

III. ***Bastien and Bastienne***

SYNOPSIS

Bastienne is distraught that her beloved Bastien seems to have deserted her. She seeks the advice of the village soothsayer Colas, and is stunned when he tells her that Bastien's head has been turned by the noble lady of the castle. Colas advises her to play hard-to-get with Bastien in order to win him back. Bastien returns, repentant, seeking Bastienne. Colas warns him that Bastienne may no longer love him, and performs an incantation to aid the lad in regaining her affection. Bastienne feigns indifference to Bastien, who denies ever having slighted her. A lovers' quarrel ensues, but at its height, they overcome their pride and declare their love. Colas joins them to receive their thanks for his wise counsel.

Mozart's first step in the direction of German opera, *Bastien und Bastienne* is a product of this remarkable prodigy's twelfth year (1768). It is believed by many (on inconclusive evidence) to have been composed for a performance in Vienna at the house of the physician Franz Anton Mesmer (who gave his name to "mesmerism" and was soon to become famous for his experiments with "animal magnetism," which Mozart would later parody in his opera *Così fan tutte.*)

At the suggestion of the young Mozart's ambitious father, the composer chose to set a German translation by Weiskern and Müller of a French libretto, *Les Amours de Bastien et Bastienne,* by Guerville and Favart, which was in turn a parody of the famous and popular arcadian opera of 1752 by Jean-Jacques Rousseau, *Le Devin du village* ("The Village

Soothsayer"). Rousseau's important work was a cornerstone of the "return-to-nature" movement, glorifying the wholesome simplicity of peasant life in contrast to the artificiality of courtly society.

The French parody by Guerville and Favart poked fun at the prettified nature of Rousseau's idealized rustics, by instead presenting country folk whose coarse mannerisms and peasant dialect were in sharp contrast to the high-blown poetry of Rousseau's supposed bucolic characters.

Weiskern's German translation of this French parody had already been set to music by one Johann Baptist Savio, and it is possible that Mozart or his father knew this version. In any case, it is known that court trumpeter Johann Andreas Schachtner adapted the German script for the young Mozart's use. Its form is that of the *"Singspiel"* (literally a "Song-Play"), a favorite type of German opera that featured spoken dialogue (which in this evening's performance is supplanted by Donald Pippin's inimitable narration.) The *Singspiel* form is of course familiar from such later examples as *The Magic Flute, The Abduction from the Seraglio,* and Beethoven's *Fidelio.* Mozart's version of the tale of the two pastoral lovers has little of the intended satire of its source, but is rather a straightforward, charming glimpse of innocent romance, reflecting the composer's unfailing ear for language.

What is astounding about Mozart's version is the depth of understanding of musical forms and of dramatic characterization this twelve-year-old composer was able to draw upon. The brief overture begins with a motive that is (surely by coincidence) nearly identical to the opening of Beethoven's later *Eroica* Symphony. The concise and simple musical language of the arias nonetheless reveals a great gift at dramatic expression. Colas' "incantation" aria, for example, keeps a musically somber straight face as the soothsayer utters his mock-Latin mumbo-jumbo, in a typical example of Viennese folk humor. Standard "pastoral" musical effects are heard in the horn call introducing Bastienne's second aria, and in the strings imitating bagpipe (an instrument traditionally connoting country life) that herald Colas' first entrance. It is in the penultimate number, that of the lovers' spat and reconciliation, with its artful give-and-take of dramatic interchange, that we see the truest hints of the masterful finales to come in Mozart's later comic operas.

It was not until 122 years after its premiere that *Bastien und Bastienne* had its second performance, by Berlin's *Gesellschaft der Opernfreunde* (Society of the Friends of Opera) in 1890. But in our own time the opera has found a regular place in the extended repertoire, not only because of its significance as a portent of what was to come from Mozart's pen, but also because his warm and appealing musical portrait of the two lovers is delightful in its own right, and acts as a living testimony to an emerging musical genius.

Clifford Cranna

Friday Concert

July 23, 30, August 6, 8 p.m., Sunset Center Theater

Festival Chorale, Chorus and Orchestra
Bruno Weil, Conductor

Die Jahreszeiten (The Seasons) ..... **Franz Joseph Haydn**
1732-1809

Hanne (Jane): Maria Venuti, *soprano*
Simon: Mark Bleeke, *tenor*
Lukas: Daniel Lichti: *baritone*

***Der Frühling* (Spring)**

1. **Overture**
   Recitative (Simon, Lukas, Hanne) *Seht, wie der strange Winter flieht* (See, how sad gloomy winter flies)
2. **Chorus** *Komm, holder Lenz* (Come gentle spring)
3. **Recitative** (Simon) *Vom Widder strahlet jetzt* (Now in his course the sun)
4. **Aria** (Simon) *Schon eilet froh der Ackersmann* (With eagerness the husbandman)
5. **Recitative** (Lukas) *Der Landmann hat sein Werk vollbracht* (The countryman has done his work)
6. **Trio and Chorus** *Sei nun gnädig* (Be now gracious)
7. **Recitative** (Hanne) *Erhört ist unser Flehn* (Our humble prayers are heard)
8. **Trio and Chorus** *O wie lieblich ist der Anblick* (O what num'rous charms)
9. **Chorus** (Hanne, Lukas, Simon, Chorus) *Ewiger, mächtiger, gütiger Gott* (Endless, mighty God)

***Der Sommer* (Summer)**

10. **Recitative** (Lukas, Simon) *In grauem Schleier rückt heran* (Her face in dewy veil concealed)
11. **Aria** (Simon) *Der muntre Hirt versammelt nun* (The ready swain is gath'ring now)
    Recitative (Hanne) *Die Morgenröte bricht hervor* (With rosy steps young day pours in)
12. **Trio and Chorus** (Hanne, Lukas, Simon, Chorus) *Sie steigt herauf, die Sonne* (The sun ascends, he mounts)
13. **Recitative** (Simon) *Nun regt und bewegt sich* (Now comes in swarms)
14. **Recitative** (Lukas) *Die Mittagssonne brennet jetzt* (Tis noon, and vertical)
15. **Cavatina** (Lukas) *Dem Druck erlieget die Natur* (Distressful nature fainting sinks)
16. **Recitative** (Hanne) *Willkommen jetzt, o dunkler Hain* (Welcome now, ye shady groves)
17. **Aria** (Hanne) *Welche Labung für die Sinne* (O what comfort to the senses)
18. **Recitative** (Simon, Lukas, Hanne) *O seht, es steiget in der schwülen Luft*
    (Behold, on yonder edge of mountains high)
19. **Chorus** *Ach, das Ungewitter naht* (O, the tempest comes o'er head)
20. **Trio and Chorus** (Lukas, Hanne, Simon, Chorus) *Die düstren Wolken trennen sich*
    (The cloudy welkin now clears up)

Friday Concert

***Der Herbst* (Autumn)**

21. **Overture**
Recitative (Hanne) *Was durch seine Blüte* (What by various blossoms)
22. **Recitative** (Lukas, Simon) *Den reichen Vorrat führt er nun* (The abundant harvest now he brings)
23. **Trio and Chorus** (Simon, Lukas, Hanne, Chorus) *So lohnet die Natur den Fleiss* (So nature ever kind repays)
24. **Recitative** (Hanne, Simon, Lukas) *Seht, wie zum Haselbusche dort* (Behold, how to the hazelbank)
25. **Duet** (Lukas, Hanne) *Ihr Schönen aus der Stadt, kommt her* (Ye ladies fine and fair, o come)
26. **Recitative** (Simon) *Nun zeiget das entblösste Feld* (Now on the stripped fields appear)
27. **Aria** (Simon) *Seht auf die breiten Wiesen hin* (Behold the wide extended meads)
28. **Recitative** (Lukas) *Hier treibt ein dichter Kreis* (Here closed rings compel)
29. **Chorus** *Hört das laute Getön* (Hear the clank and the noise)
30. **Recitative** (Hanne, Simon, Lukas) *Am Rebenstocke blinket jetzt* (The vineyard now in clusters bright)
31. **Chorus** *Juhhe, der Wein ist da* (Heyday, the liquor flows)

***Der Winter* (Winter)**

32. **Overture**
33. **Recitative** (Simon, Hanne) *Nun senket sich das blasse Jahr* (Now sinks the pale declining year)
34. **Cavatina** (Hanne) *Licht und Leben sind geschwächet* (Light and life in sadness languish)
35. **Recitative** (Lukas) *Gefesselt steht der breite See* (By frost cemented stands the lake)
36. **Aria** (Lukas) *Hier steht der Wandrer nun* (Here stands the wandr'rer now)
37. **Recitative** (Lukas, Hanne, Simon) *So wie er naht, schallt in sein Ohr* (As he draws high, soon to his ears)
38. **Song with Chorus** (Hanne, Chorus) *Knurre, schnurre, knurre* (Set the wheel going)
39. **Recitative** (Lukas) *Abgesponnen ist der Flachs* (Th' evening task performed is)
40. **Song with Chorus** (Hanne, Chorus) *Ein Mädchen, das auf Ehre hielt* (An honest countrygirl there was)
41. **Recitative** (Simon) *Vom dürren Oste dringt* (Now from the livid East)
42. **Aria** (Simon) *Erblicke hier, betörter Mensch* (Behold, o weak and foolish man)
43. **Recitative** (Simon) *Sie bleibt allein und leitet uns* (Alone she stays! Alone she too)
44. **Trio and Double Chorus** (Simon, Lukas, Hanne, Chorus) *Dann bricht der grosse Morgen an*
(Then comes the great and glorious morn)

Supertitle slides made by Jerry Sherk.

This concert will be delay broadcast on KUSP-FM on Friday, Aug. 6 at 8 p.m.

Program Notes

Die Jahreszeiten

When Haydn's patron, Prince Nicolas Esterházy, died in 1790, Haydn found himself in very different professional circumstances. He had served the Esterházy household at Esterháza since 1761 with support that Haydn viewed, for the most part, as ideal. Concerning his life at Esterháza Haydn once observed, "I was cut off from the world, there was no one around to mislead or harass me, and I was forced to become original." But the new prince, who cared less for music, made fewer demands on Haydn. Thus the now famous composer could move from Esterháza to Vienna, where he intended to pursue a peaceful existence. That, however, changed shortly thereafter when the London concert impresario Johann Salomon arrived at Haydn's door and stated bluntly, "I am Salomon from London and have come to fetch you. Tomorrow we shall conclude an agreement." So as Haydn entered his sixties, he spent two extended periods of eighteen months each in England, from January 1791 through June 1792, and from February 1794 to August of 1795.

The invitation to London was aimed primarily at Haydn the symphonist and opera composer, and the period 1791-1795 saw his last works in both those genres. But Haydn's exposure to the London public undoubtedly inspired the composition of his great oratorios, for in Westminster Abbey Haydn experienced concerts of Handel's music, saw the public reaction to them, and, upon return to Austria, sought to emulate the great Handelian oratorios.

The success of *The Creation* in 1798 naturally called for a sequel, and the musical world watched, with interest:

> Now Haydn is engaged on a new great work, which the worthy Herr Geheimrath Freyherr van Swieten has arranged metrically from Thomson's *"Seasons,"* and of which he (Haydn) has already completed the first part, *"Spring."* The curiosity of all music lovers is already stretched to the breaking point.

Van Swieten, who put together the libretto for *Die Schöpfung,* gladly obliged with a libretto for *Die Jahreszeiten.* Like the text for *The Creation,* the new oratorio libretto was based on a model in English, James Thomson's *The Seasons.* The poem had been published in 1730. In it Thomson depicts the course of the four seasons in a manner similar to Virgil, mixing comments relating to science, philosophy, and religion. The Baron Gottfried van Swieten, Royal librarian at court in Vienna, considered the original version unfit for oratorio, and, while translating the text into German, adapted it for Haydn, transferring the places of action to the Austrian localities of Rohrau and Eisenstadt, places familiar to the composer. As with *The Creation,* Van Swieten's work went beyond the preparation of the libretto. For *The Creation* Van Swieten had translated the English into German and made suggestions, evidently at the composer's request, regarding appropriate treatment of the text in music. With *The Seasons* it appears that Van Swieten's musical suggestions were much more extensive, to the point of irritation to the composer. Indeed, this second collaboration appears to have driven the two apart. Nevertheless, despite any strain that existed in the collaboration, Van Swieten's text brought music of unfailing freshness and great originality from the composer. Haydn once stated that "*The Seasons* have broken my backbone," but the work betrays nothing of the effort its completion evidently required from the aging master.

With *Die Schöpfung* Haydn set both German and English texts to music, making an effort to pay equal attention to each language. For *Die Jahreszeiten* Haydn set Van Swieten's German text, which was translated subsequently into English.

The oratorio opens, like *Die Schöpfung,* with a descriptive prelude. Instead of "Chaos" we are given a depiction of the waning of winter storms and the arrival of spring. A chorus follows in which the country-folk express their longing for the new season. The oratorio then unfolds, naturally, as four grand cantatas, beginning with Spring and ending with Winter, while relating scenes from rural life through the changing year. In each of the seasons three rustic characters, the peasants Simon, Lucas, and Hanne (Jane), comment and reflect on their world. A pleasant beginning is achieved as Simon, the farmer, goes forth to sow while whistling the theme from the Andante of Haydn's "Surprise" Symphony.

Each season contains at least one example of a trio with chorus in which the three peasants first represent their community, and then withdraw into it. For example, in the last number of Summer the soloists comment on the appearance of the countryside after a storm. After the sound of the evening bell, they lead the singing of a hymn to Evening. The most profound moment comes in Simon's last aria, an extended metaphor on the passing of the seasons and the course of human life. This portrayal of resignation tinged with resentment at the passing of time might well be viewed as a self-portrait of Haydn at the time of its composition. The oratorio ends with a great chorus of praise in the Handelian tradition.

One of Haydn's strongest talents was his ability to gauge his audience and to write for it while maintaining high compositional standards. His concern for his audiences' reaction was deep, whether the audience was his prince or the public. *Die Jahreszeiten,* like its predecessor, enjoyed immediate and widespread success. In February 1799 the *Allegemeine Musikalische Zeitung* carried this note from a Viennese correspondent:

> *The Seasons,* after Thomson, arranged by Baron Swieten and set to music by J. Haydn, was performed in the rooms of Prince Schwarzenberg on 24 and 27 April and on 1 May (1801). Silent devotion, astonishment and loud enthusiasm succeeded one another with

the listeners; for the most powerful penetration of colossal ideas, the immeasurable quantity of happy thoughts surprised and overpowered even the most daring of imaginations.

John Hajdu Heyer

Plant A Tree For The Festival

"...we must think and act not only for the moment, but for the century. I am reminded of the story of Marshal Lyautey, who once asked his gardener to plant a tree. The gardener objected that the tree was slow-growing and would not reach maturity for a hundred years. The marshal replied, 'In that case, there is no time to lose. Plant it this afternoon.'"

John F. Kennedy
Berkeley, March 23, 1962

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Call Nana Faridany, Executive Director, 624-1521.

Quotation from *Treasury of Presidential Quotations,* ed., Caroline Thomas Harnsberger.

PHOTO: Victoria Rugg

The E. Nakamichi Foundation Recital Series
Brandenburg Plus
Monday Recital

July 19, 26, August 2, 2:30 p.m., Sunset Center Theater

I. **Sonata for Violin and Harpsichord in C Minor, BWV 1017** ..... **Johann Sebastian Bach**
1685-1750

Siciliana
Allegro
Adagio
Allegro

Elizabeth Wallfisch, *violin*
David Montgomery, *harpsichord*

II. **Concerto à cinque** ..... **Johann Wilhelm Hertel**
1727-1789

Allegro
Cantabile
Plaisanterie - Duetto
Menuet - Trio - Menuet

Wolfgang Basch, *trumpet*
Bernhard Heinrichs, Leslie Reed, *oboes*
Jesse Read, Jerry Dagg, *bassoons*

III. **Brandenburg Concerto No. 1, in F Major, BWV 1046** ..... **J.S. Bach**

Adagio
Allegro
Menuetto - Trio - Polacca - Trio

Elizabeth Wallfisch, *Solo violin*
Bernhard Heinrichs, Leslie Reed, Edward Benyas, *oboes*
Robert Ward, Loren Tayerle, *French horns*
David Montgomery, *harpsichord*

Lenuta Ciulei Atanasiu, Misha Rosenker,
Mitsuru Tsubota, Jesse Ceci, Sara Usher, Marilyn Sevilla, *violins*
Stephanie Railsback, Fidel Sevilla, *violas*
David Starkweather, George Atanasiu, *cellos*
Jack Kulowitsch, *contrabass*

This concert will be delay broadcast on KUSP-FM, 6:30 p.m., Monday, Aug. 2.

Program Notes

I. **Sonata for Violin and Harpsichord in C Minor**

As with his orchestral music, much of Bach's chamber music must have been lost. Most of the surviving works, including the six sonatas for violin and harpsichord, BWV 1014-1019, were composed in Köthen, and they reflect both mastery and innovation. Particularly important in these compositions is the emancipation of the harpsichord from the background role of continuo instrument to that of an equal partner.

The sonata is molded in the "church sonata," form with a slow-fast-slow-fast plan. It opens with a flowing, lyrical Siciliano, the theme of which employs ascending minor sixths. The harpsichord does not participate in the violin theme, but provides a background figuration that has a true accompanying quality. As a result, its distribution of voices resembles the Siciliano movement of the E-flat Major Flute Sonata, BWV 1031, which conveys a similar mood. The stately and powerful Allegro that follows displays richer counterpoint and a tighter interplay between the instruments. The Adagio, with its *forte* and *piano* statement of melodic phrases, offers a respite leading to a concluding energetic Allegro. This finale is in two parts: the second of which seems to open with a new idea, but further examination reveals that it is a variant of the principal theme. The developmental treatment of the main theme is worthy of special attention. Hans Vogt has observed, "In regard to both the quality of its invention and its intellectual penetration of the substance, the C minor sonata is unsurpassed. Taken as a whole or examined in detail, it always offers new insights and is inexhaustibly vital."

John Hajdu Heyer

II. **Concerto à cinque**

Hertel, a contemporary of C.P.E. Bach, was born in 1727 in Eisenach. His earliest studies with the pianoforte teacher Heil, a student of J. S. Bach, launched his career as a composer and performer. Like so many musicians of his time, he was a fluent performer on violin as well as harpsichord. He had a long and distinguished career as the court composer in Schwerin, where he died in 1789. This unique and engaging concerto is a beautiful example of mixed wind chamber music from the eighteenth century.

Jesse Read

III. **Brandenburg Concerto No. 1, in F Major**

Concerto No. 1 appears to have been adapted from an earlier sinfonia written in Weimar in 1713. Joshua Rifkin has suggested that the sinfonia may have served for entertainment at hunting festivities in connection with a birthday celebration for Prince Christian of Saxe-Wiessenfels; that would explain the rousing horn fanfares which are evocative of the hunt.

The horns play a prominent role in the opening movement, their broad triplet figures cutting through the busier textures of the rest of the ensemble. The second movement presents a haunting motive treated in descending sequences first in the oboe, then high in the solo violin (a piccolo violin in Bach's orchestra), and in the bass before development in close canon between the oboe and violin. The third movement continues the spirit of the hunt in a gigue-like setting with prominent horn calls and flourishes from the solo violin. The minuet finale actually presents a series of contrasting dance movements in which the opening minuetto acts as a unifying *ritornello.*

A note on *Brandenburg Plus*

There can be little doubt that Bach's responsibilities at Weimar, at Köthen, and for the *Collegium Musicum* in Leipzig must have required him to produce a large corpus of orchestral music which is now lost. At Köthen, for example, during the years 1719-20 no less than fifty compositions, many of them undoubtedly Bach's, were copied and bound. In light of these presumed losses, we must be particularly thankful to Margrave Christian Ludwig of Brandenburg, who asked Bach for some music when Bach visited Berlin to purchase a new harpsichord in 1719. For the Margrave, Bach carefully prepared, in 1721, the copy of six of his finest *concerti grossi* that survive today in the Amalien Collection of the German National Library. This season's recital series, *Brandenburg Plus* features these brilliant works.

During his time at Weimar Bach came to know and admire orchestral concerti of Vivaldi, and that composer's influence weighed heavily in Bach's concerto style. It is often joked, unfairly, that Vivaldi wrote one *concerto grosso* and revised it 500 times. Bach must have wished to avoid any such criticism of the set of concerti he sent to Berlin, for in the six works we find what Sir Hubert Parry has correctly described as a "feast of variety." There is no duplication of instrumentation in any of the six. In addition to the normal complement of strings and continuo, the concerti are scored as follows:

I. Two horns, three oboes, bassoon, piccolo violin

II. Solo trumpet, recorder, oboe, violin

III. Additional strings (i.e. violins, violas, celli in threes)

IV. Two recorders, solo violin

V. Violin, flute, obligatory harpsichord

VI. Two viola da gamba (no violins)

Concerti 1, 3, and 6 are all thought to have been composed

before Bach's arrival at Köthen, or revised from earlier works. Concerti 2, 4, and 5, with their virtuosic solo parts, take advantage of the excellent performing resources Bach had at Köthen, and probably date from after his arrival there in 1717. Concerto 5 may well have been composed to inaugurate the new harpsichord for which Bach had been negotiating in Berlin when he met the Margrave.

John Hajdu Heyer

The E. Nakamichi Foundation Recital Series
Tuesday Organ Recital

July 20, 27, and August 3, 11 a.m., Carmel Mission Basilica

Music by Johann Sebastian Bach
1685-1750

John Butt, *organ*

I. **Prelude and Fugue in A Minor, BWV 543**

II. **Six "Schübler" Chorales (c. 1748)**

Wachet auf, ruft uns die Stimme, BWV 645
Wo soll ich fliehen hin, BWV 646
Wer nur den lieben Gott lässt walten, BWV 647
Meine Seele erhebet den Herren, BWV 648
Ach bleib' bei uns, Herr Jesu Christ, BWV 649
Kommst du nun, Jesu, vom Himmel herunter, BWV 650

III. **Sonata for Two Keyboards and Pedal, No. 5 in C Major**

IV. **from Clavier-Übung, Part III, 1739**

Vater unser im Himmelreich, BWV 682
Duet in F Major, BWV 803
Duet in G Major, BWV 804

V. **Passacaglia in C Minor, BWV 582**

This recital will be delay broadcast on KUSP-FM, Wednesday Aug. 4 at 7:30 p.m.

Tuesday Organ Recital

Program Notes

Bach spent only the earlier part of his career as an organist but continued to write organ music during his tenure as cantor and *Director Musices* in the city of Leipzig. At first this may seem strange, since, in his day, organists usually only composed and improvised music as required by the liturgy; there was technically no need for Bach to compose organ music after about 1717. He did, of course, still give occasional recitals, most notably to the royal court at Dresden during the 1730s, but there was still no immediate practical reason for him to produce such collections as the organ sonatas, the "Schübler" chorales and the third book of the *Clavier-Übung.*

However as the title *"Clavier-Übung"* implies ("Keyboard Practice") there might have been a pedagogic intention behind Bach's later organ music, in the sense of providing music which would both exercise the incipient player and provide models for those interested in studying composition. This was equally the case with the organ sonatas, works which he prepared specifically for the practical study of his oldest and favorite son, Wilhelm Friedemann. In some ways this is typical of Bach's career as a whole: he took his teaching very seriously and doubtlessly saw the more "modern" styles as a threat to the highly-wrought music of his youth.

Another side to this is Bach's tendency to take many of the styles and idioms (including the "modern" ones) and subsume them within his own tightly-integrated music; it was as if he wanted to show that the process of composition is more important than the substances used. He thus made an important distinction between musical style and the art of music itself. In some ways he was a musical omnivore, but, like a healthy digestive system, he took just what he needed from these diverse styles to nourish his own particular art of music.

Much of Bach's organ music is based on forms and styles which are transferred from other instrumental media. The passacaglia, for instance, was originally a dance that was subsequently taken up by composers of opera as a vehicle of lament, and later adapted for keyboard. Bach's organ sonatas — the first of their kind — adapt the texture of a trio-sonata for a single performer, where the two hands take over the two upper instrumental lines and the pedal adopts the continuo line; formally they also owe much to the concerto-style of Vivaldi. The extraordinary setting of the "Our father," *"Vater unser"* takes one of the most ancient and strict forms, the canon, but integrates it with the "modern" *Lombard* rhythm (the "Scotch snap") something which was a particular feature of the vapid music of the younger generation. The "Schübler" chorales are an arrangement of Bach's own music: at least five of the six were originally instrumental and vocal movements in his cantatas. More traditional for the keyboard repertory is the opening Prelude and Fugue in A Minor (an early but masterly work). Even here though, the distinct division of prelude and fugue is largely Bach's own innovation.

In all, Bach reinvigorates the organ as a medium for music, putting it through paces which few of his peers could have countenanced. The remarkable point about Bach's genius is that he made very few actual innovations during his career, yet every piece sounds completely new; traditional techniques, styles and figures are combined in entirely original ways.

John Butt

The E. Nakamichi Foundation Recital Series
Brandenburg Plus
Tuesday Recital

July 20, 27, August 3, 2:30 p.m., Sunset Center Theater

I. **Suite from *Twelve Trio Sonatas*** ..... **Domenico Gallo** *mid-18th century*
attributed to Pergolesi

Moderato
Presto
Allegretto
Presto - Presto

Sara Usher, Sally Butt, *violins*
Douglas McNames, *cello,* Spencer Carroll, *harpsichord*

II. **Concerto No. 2 from *Concerti Armonici*** ..... **Unico Wilhelm van Wassenaer** *1692-1766*
for strings and basso continuo *attributed to Pergolesi*

Largo - Andante
Da capella presto
Largo affettuoso
Allegro moderato e staccato

Sally Butt, Sara Usher, Amy Natzke, Misha Rosenker, *violins*
Stephanie Railsback, *viola*
Douglas McNames, *cello*
Andrew McCorkle, *contrabass*
Spencer Carroll, *harpsichord*

III. **Songs for the Seasons**

Spring: *Reveci venir du Printemps* ..... Claude Le Jeune *(c. 1530-1600)*
Summer: *Sumer Is Icumen In* ..... Anon. English *(c. 1250)*
Autumn: *Ben sei felice Autunno* ..... Ippolito Bassuci *(c. 1550-1609)*
Winter: *To Shorten Winter's Sadness* ..... Thomas Weelkes *(c. 1576-1623)*

Martha Cowan, Diane Thomas, *sopranos*
George Sterne, *countertenor*
Scott Whitaker, *tenor*
Burr Cochran Phillips, *bass*

IV. **Brandenburg Concerto No. 5 in D Major, BWV 1050** ..... **J.S. Bach**

Allegro
Affettuoso
Allegro

Beni Shinohara, *solo violin*
Damian Bursill-Hall, *solo flute*
Spencer Carroll, *solo harpsichord*

Sally Butt, *violin,* Stephanie Railsback, *viola*
Douglas McNames, *cello,* Andrew McCorkle, *contrabass*

This recital will be delay broadcast on KUSP-FM at 6:30 p.m., Tuesday, August 3.

Tuesday Recital

Program Notes

It is no small compliment to an unknown composer's music that it is mistaken for the work of a better-known master. The music of the Pergolesi has been rightfully recognized as that of a brilliant and creative genius, however a curious mystery is only now in the process of being unraveled; why was so much music of other composers attributed to him, and who were these composers?

When Stravinsky was asked by the Russian choreographer Diaghilev to set some music of Pergolesi, he was shown manuscripts from which he chose numerous movements including arias from opera, keyboard works, chamber music, and concertos, to which he applied his own touch. The result, the ballet *Pulcinella,* (heard on the Tuesday evening concerts) was the result. Written during the composer's neo-classic period, the original music in its pristine 18th-century clarity and form shines through, embellished by only the occasional added spice of dissonance and colorful orchestration.

I. Suite from Twelve Trio Sonatas

Among these works of Pergolesi were found *Twelve Trio Sonatas,* published in 1780, the title page claiming that they were "procured by a Curious Gentleman of Fortune during his travels through Italy," now known to be the work of the Venetian Domenico Gallo, born about 1730.

II. Concerto No. 2 from *Concerti Armonici*

More complicated and fascinating is the story of the *Concerti Armonici,* six suites for strings published in 1740 in the Hague, without a composer's name. Shortly thereafter they were reprinted in London listing the name of the publisher, Ricciotti, as the author. They somehow made their way into the edition of complete works of Pergolesi, and again Stravinsky liked the music enough to use a few movements for Pulcinella. It was only in the last decade that scholars discovered this music to be the work of a Dutch nobleman, (and obviously a gifted composer) Count Unico Wilhelm von Wassenaer, whose social position, it is assumed, did not allow him to claim authorship of these remarkable works.

Jesse Read

III. Songs for the Seasons

The unaccompanied part-song reflects the interest of Renaissance composers in the imagery, meaning, and structure of secular poetry. Known in France as the *chanson,* in Spain as the *villancico,* and Germany as the *lied,* they are now often generically identified by the Italian term, *madrigal.* Le Jeune's *Reveci venir du Printemps* projects the text through shifting accents and note-lengths according to the principles of *vers mesurês,* an attempt to apply the quantitative values of Greek and Latin poetry to French; a syncopated refrain alternates in a rondo-like fashion with a duet, trio, quartet, and quintet. The Sumer canon is one of the most famous pieces of medieval music, and is believed to have been composed by a monk from Reading Abbey. It is an unusually elaborate round (called a *rota*) which depicts a lively bucolic scene over a repeated bass.

Autumn rarely appears in madrigal literature, and Elizabethan composers seem to ignore the season altogether. However, Baccusi, a prolific composer of the Venetian school, contributed five autumnal madrigals to a cycle of twenty seasonal madrigals published in 1601 as *I Diporti della Villa in Ogni Stagione* (The Pleasures of the Country House in All Seasons). As Haydn and Van Swieten were to do in the Fall of their *Seasons,* Baccusi also celebrated the joys of the wine harvest. Perhaps the most stereotypical of madrigal types is Weelkes' "To Shorten Winter's Sadness" with its "fa-la" refrain, characteristic of the Italian dance-song known as the *balletto.* The lively fluidity of the lower voices is topped by an "ice-cap" of sustained thirds in the upper two parts.

Bruce Lamott

Translations

Reveci venir du printemps

Refrain: See, spring has returned, the season of love and beauty.

1. The flowing waters searching out the channel are lit by summer, and the calm sea with its waves assuages harsh bitterness...

2. The shining sun radiates with a more serene brightness; the dark cloud which enjoys itself by traversing and darkening forests, fields and hills, now flies away...

3. Cupid, the son of Venus, scatters his darts throughout the world...

4. Let us also enjoy ourselves and seek out the sports and pastimes of spring.

Sumer Is Icumen In

Summer is coming, loudly sing cuckoo. The seed grows, meadow blossoms, and wood now springs into leaf. Ewe bleats after the lamb, and cow lows after calf. Bullock leaps, the buck farts. Sing merrily, cuckoo. You sing well, cuckoo, don't stop now.

See, Christian, how the Husbandman of heaven has deigned to correct the fault of the vine by unsparingly offering his Son to death. He has spared the half-dead prisoners from further punishment and crowns them with him on the throne of heaven.

Ben sei felice Autunno

You are truly happy, Autumn, who gives to man the excellent drink from love which provides life for the spirit, and with its pleasing taste causes everyone to sing happily...

IV. **Brandenburg Concerto No. 5 in D Major**

What a happy occasion it must have been when Bach introduced Prince Leopold's new harpsichord and this superb concerto to the court at Köthen in 1721. Bach, of course, would have been at the clavier himself, and this explains the brilliance of this obbligato keyboard writing. Insofar as we think most of Bach's keyboard concertos (most of which are arranged from other concertos and works of Vivaldi) originated in Leipzig, the Fifth Brandenburg occupies a prominent place in the history of the keyboard concerto. In ensemble music, of course, the harpsichord generally had been employed in a supporting role, providing an improvised background accompaniment. Here, not only does the harpsichord join the *concertino* (soloists), it dominates them. To the harpsichord is given an unaccompanied solo cadenza of 65 measures in the opening movement.

The middle movement, marked *affectionate,* is given entirely to the concertino, and develops imitatively, beginning with the violin and flute, followed by the harpsichord. The middle section of the movement finds the principal motives treated in inversion before the return of the opening music of what must be one of Bach's most expressive instrumental movements.

In the gigue-like finale, as in Concerto No. 2, the soloists enter fugally with the harpsichord again capturing the ear with sweeps and trills preparing the arrival of the *ripieno,* (full orchestra) which also addresses the fugue subject. After 78 measures a contrasting, more lyric section emerges to develop the motives already presented, after which the entire opening section is repeated.

John Hajdu Heyer

The E. Nakamichi Foundation Recital Series
Brandenburg Plus
Wednesday Recital

July 21, 28, August 4, 2:30 p.m., Sunset Center Theater

I. **Suite No. 3 in C Major for Solo Cello, BWV 1029** ..... **Johann Sebastian Bach**
1685-1750

Prélude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

David Starkweather, *cello*

II. **Sonata in C Minor for Oboe and Basso Continuo, RV 53** ..... **Antonio Vivaldi**
1678-1741

Adagio
Allegro
Andante
Allegro

Leslie Reed, *oboe*
Jesse Read, *bassoon*
Daniel Lockert, *harpsichord*

III. **Brandenburg Concerto No. 6 in B Major, BWV 1051** ..... **J.S. Bach**

Allegro
Adagio ma non tanto
Allegro

Simon Oswell, Emanuel Olivieri, *violas*
Paul Rhodes, George Atanasiu, David Starkweather, *cellos*
Andrew McCorkle, *contrabass*
Daniel Lockert, *harpsichord*

This recital will be delay broadcast on KUSP-FM on Wednesday, Aug. 4 at 6:30 p.m.

Program Notes

I. **Suite No. 3 in C Major for Solo Cello**

We know that Bach played violin and viola, but there is no mention of his playing cello. Nevertheless, he certainly acquired a thorough knowledge of cello technique, for his six suites are high points in the cellist's repertory. Bach approached the task of creating solo works for the cello in much the same way he did everything else — he exploited the instrument's capabilities to the fullest. The six suites present for cellists the supreme challenge to technique, interpretation, and musical expression, and the third suite is no exception. It follows the normal suite outline of a *prelude* followed by five dances, including an *allemande,* a *courante,* a *sarabande,* and a closing *gigue.* The penultimate movement changes in Bach's suites, and here we find a *bourrée.*

The *prelude* presents one of the richest and most resonant of the opening movements in the cello suites. The opening broad gesture is followed by cascades of sound from the instrument. The second half of the movement displays an extensive arch of arpeggios over a pedal point on the dominant. Near the end a series of dramatic double-stop strokes arrests the so far uninterrupted rhythmic flow.

The *allemande* came to be the most highly stylized of the dances, and in Bach's time it was likened to a "proposition" out of which the whole suite would flow. This elegant *allemande* certainly serves in that fashion. The *courante,* which Spitta heard as derived from the *allemande,* is characterized by dazzling virtuosity. A proud and solemn *sarabande,* although somewhat less meditative than other Bach *sarabandes,* represents a measured, courtly step. The happy *Bourrée,* one of the most popular movements in Bach's suites, will be familiar to many audience members. A spirited *gigue* concludes the suite.

John Hajdu Heyer

II. **Sonata in C Minor for Oboe and Basso Continuo**

Among the many brilliant instrumental works of Antonio Vivaldi are found sonatas for almost every conventional instrument of the time, including cello, violin, flute and oboe. One must imagine that the resources available to him as the music director of the Pietà, a home for wayward and orphaned girls, were inspiring. The girls were well trained as instrumentalists and singers, and it was reported that musicians traveling from other cities made it a point to visit and hear the astounding concerts presented there. Perhaps this sonata was written and performed for one of these visits.

Jesse Read

III. **Brandenburg Concerto No. 6 in B Major**

Practical considerations must, at one time, have led Bach to choose the unusual scoring of the sixth concerto: no violins!, two violas, two violas da gamba, obbligato cello, and continuo. The work is thought to have originated as early as Mühlhausen (1707) or early Weimar (1708-10), in part because the scoring, by virtue of the relatively non-virtuosic parts for the two gambas, bear similarity to that of Cantata 106, a Mühlhausen work. Karl Geiringer has noted that this concerto, and the third, may have taken their places in the set because of Bach's sense of numerical order and symbolism (the sixth concerto requires a minimum of six players, whereas the third contains three string choirs of three parts each).

The sixth concerto manifests an apparent simplicity that is deceptive. Among the most striking considerations supporting this idea is the opening two-voice canon in the violas of the first movement. Here the second viola enters after only an eighth rest's duration. Bach's pupil, Kirnberger, used this canon in a musical treatise to illustrate counterpoint in its strictest form. Concerning this, Karl Geiringer correctly observes, "It is characteristic of the vitality of Bach's music that the hearer, unaware of the polyphonic intricacies, will yet derive full enjoyment from the piece's brilliance." This strict canon provides a *ritornello* which, opens, closes, and provides the melodic material for development in the movement.

One of the gambas rests during the Adagio ma non tanto, which the violas dominate with an expressive, fugal duet. In the finale, a simple, gigue-like ritornello provides material for brilliant variation in the contrasting sections, during which the violas and the first gamba display virtuosic passages.

John Hajdu Heyer

The E. Nakamichi Foundation Recital Series
Brandenburg Plus
Thursday Recital

July 22, 29, August 5, 2:30 p.m., Sunset Center Theater

I. **Brandenburg Concerto No. 3 in T Major, BWV 1048** ..... **Johann Sebastian Bach**
1685-1750

Allegro
Adagio
Allegro

Lori Ashikawa, Aileen Doyle, Mitsura Tsubota, *violins*
Emanuel Olivieri, Meg Eldridge, Fidel Sevilla, *violas*
Paul Rhodes, David Starkweather, George Atanasui, *cellos*
Jack Kulowitsch, *contrabass*
Spencer Carroll, *harpsichord*

II. **Songs of the Seasons**

April Is In My Mistress' Face ..... Thomas Morley
(1557-1602)

Der Winter kalt ist vor dem Haus ..... Caspar Othmayr
(1515-1553)

L'hiver sera et l'été variable ..... Jacob Arcadelt
(c. 1501-1568)

The Succession of the Four Sweet Months ..... Benjamin Britten
(1913-1976)

Gillian Hoffman, *soprano*
Michelle Fournier, *alto*
Mark Daniel, *tenor*
Mark Beasom, *bass*

III. **Brandenburg Concerto No. 2 in F Major, BWV 1047** ..... **J.S. Bach**

(Allegro) Andante
Allegro assai

Craig Reiss, *solo violin*
Damian Bursill-Hall, *solo flute*
Leslie Reed, *solo oboe*
Wolfgang Basch, *solo trumpet*

Mitsuru Tsubota, Lori Ashikawa, *violins,*
Emanuel Olivieri, *viola*
Paul Rhodes, *cello*
Jack Kulowitsch, *contrabass*
Spencer Carroll, *harpsichord*

This recital will be delay broadcast on KUSP-FM, Thursday, Aug. 5 at 6:30 p.m.

Thursday Recital

Program Notes

I. Brandenburg Concerto No. 3 in G Major

The richness of this concerto manifests a remarkable maturity for a composer yet in his twenties, but indeed recent research has shown that this concerto originated as early as 1711 at Weimar. The lush scoring of the third concerto places three choirs of strings in vivid competition with one another.

In the opening movement each of the three choirs (violins, violas, and celli) exchange the principal ideas, the most insistent of which is the very first rhythmic motive (two sixteenth notes to an eighth note). This idea appears and reappears in one of the choirs in nearly every bar of the first movement, at times as the principal idea, at others in a subordinate role.

Two chords marked "Adagio" present the opportunity for an improvised transition to the finale. The finale opens with a rapid perpetual motion *fughetto* in the violin choir which quickly spreads down through the entire ensemble in a cascade of sixteenth notes. Except for three punctuations in the brilliant binary form, the rhythmic energy of this virtuosic movement remains unchecked throughout as the perpetually moving subject rapidly dances from one string choir to another.

John Hajdu Heyer

II. Songs for the Seasons

The changing seasons gave poets a fitting metaphor for the inconstancy of love. Morley, a noted theorist and music publisher of the Elizabethan court, contrasts the warm July of the Beloved's arms with the cold December lurking in her heart. Arcadelt, on the other hand, defied the changing seasons to declare his constancy; his flourish on the word "variable" is an example of a "madrigalism," the actual representation of the words in the music. The Lutheran composer Othmayr contributed a number of tunes to the chorale repertoire known to Bach. He interrupts the imitative texture of *Der Winter kalt* to emphasize the "beautiful maiden" *(hubsches Fraulein)* who promises relief from the winter doldrums. The four hundred years separating Othmayr from Benjamin Britten melt away as Britten continues the tradition of the unaccompanied part-song in his Five Flower Songs (1950) using a similar imitative technique. The Succession of the Four Sweet Months, written to a text by Robert Herrick, traces the year from April to July, with each voice part contributing a description of a separate month.

Bruce Lamott

Translations

Der Winter kalt ist vor dem Haus

Cold winter lies in front of the house; how shall I escape it? In this predicament I shall not be afraid. A gentle time is coming, and I am waiting for it with a happy spirit, because there is a beautiful maiden who delights me...

L'hiver sera et l'ete variable

Winter and summer are variable, but my desire will never change. The beautiful spring and the autumn are mutable, but my longing is constant, because my love will always continue firmly on its planned course, just as autumn, winter, spring and summer follow one another.

III. Brandenburg Concerto No. 2 in F Major

The second concerto may have been written specifically to show off four virtuosi in Bach's orchestra at Köthen, including U.H. Ruhe, Prince Leopold's fine court trumpeter. The opening Allegro presents the full ensemble, then exposes the soloists in ascending order — violin, oboe, flute, and trumpet — while the predecessor accompanies with a countersubject. Following this exposure, Bach combines the elements of the movement in a brilliant permutation of the instruments and musical ideas.

The *Andante* middle movement is given entirely to the solo instruments, opening in canon and accompanied by the continuo. The finale also opens with imitation in the solo parts, this time fugally, with a happy theme presented by the trumpet, followed by the oboe, violin, and recorder, all generating a tremendous energy leading into the first entrance of the full ensemble. In the ensuing development the soloists intermittently rival and imitate each other in bristling virtuosity.

John Hajdu Heyer

The E. Nakamichi Foundation Recital Series
Brandenburg Plus
Friday Recital

July 23, 30, 2:30 p.m., Sunset Center Theater

I. **Suite from** ..... **Gregor Joseph Werner**
The Curious Instrumental Music Calendar (1748) *1693-1766*

Winter - Allegro-adagio-presto
Lenten fast - Andante
Changeable April Weather - Allegro
The Croaking Frogs - Prestissimo
The Earthquake
Menuet
Summer Storm
Gratious Autumn - Allegro
The Hunt - Allegro assai

Sally Butt, Elizabeth Stoppels, *violins*
Kimberley Reighley, *flute*
Edward Benyas, *oboe*
Douglas McNames, *cello*
Spencer Carroll, *harpsichord*

II. **Quartet in D Major, Opus 20, No. 4** ..... **Franz Joseph Haydn**
1732-1809

Allegro di molto
Un poco adagio e affetuoso
Menuet alla Zingarese
Presto e scherzando

Elizabeth Stoppels, Eric Brahinsky, *violins*
Simon Oswell, *viola*
Douglas McNames, *cello*

III. **Brandenburg Concerto No. 4 in G Major, BWV 1049** ..... **Johann Sebastian Bach**
1685-1750

Allegro
Andante
Presto

Elizabeth Stoppels, *violin solo*
Robin Carlson, Kimberly Reighley, *flutes*
Eric Brahinsky, Sally Butt, *violins*
Simon Oswell, *viola*
Douglas McNames, *cello*
J. Warren Long, *contrabass*
Spencer Carroll, *harpsichord*

This recital will be delay broadcast on KUSP-FM on Friday, August 6 at 6:30 p.m.

Program Notes

I. **Suite from *The Curious Instrumental Music Calendar***

The 1993 Carmel Bach Festival might be termed the "Season of Seasons," Haydn's *Seasons* being the featured work on Saturday night; however, music depicting aspects of the natural world, the universe and its various elements (e.g. the ballet Les éléments by Jean Fery Rebel, 1737) and Vivaldi's well-known version of *The Four Seasons,* featured on the Saturday recital, are only a few among many. Gregor Joseph Werner was Haydn's predecessor at Eisenstadt, and in fact, the youthful Haydn was assigned to Werner as an assistant, whom the seemingly disagreeable old Werner termed a "faddist" and a "mere tunesmith." In any case, Herr Werner must have enjoyed a lighthearted moment — The Curious Musical-Instrumental Calendar, published in 1748, is a tongue-in-cheek look at aspects of each month: winter with its cold icy dissonant intervals and a clever little fugue based on the musical intervals which spell out the year 1748! Then comes a modest, serious movement depicting the pious fasting of Lent. Spring heralds changeable April weather depicted by changing time signatures in the music, then the harsh croaking frogs. An unexpected earthquake is felt in summer, and after a soothing minuet, a sudden summer storm (a preview of Beethoven's Sixth Symphony!). Angular, descending figures in the melody show the lightning, the lower parts roar the thunder. Suddenly a gracious, peaceful autumn, and a vivid hunting scene with the galloping rhythms of the horses and "tarataratara" of the hunting horns complete the picture.

II. **Quartet in D Major, Opus 20, No. 4**

It was Haydn's duty to provide music for all occasions, as Esterhàzy had an opera house, chapel, concert halls and music rooms. Let us remember that Haydn wrote sixty-six string quartets, some from commissions; however, at times, he chose to write for his own pleasure, as was the case with the Opus 20 quartets. The 1770s were the period of "Sturm und Drang" in which writers, artists and composers were concerned with deep, turbulent, even outrageous feelings. As well as a personal statement of emotional subtlety, a clever look backward is heard in the third movement, as Haydn uses folk themes from the Hapsburg domain of Croatia, to create a light-hearted peasant dance.

Jesse Read

III. **Brandenburg Concerto No. 4 in G Major**

The fourth concerto, probably the next to the last of the set to be composed, offers what is essentially a violin concerto enriched by the presence of two recorders or flutes. Indeed, the solo violin part of this concerto makes greater demands on the solo violinist than does that of Bach's surviving violin concertos.

The opening Allegro offers a cheerful, exquisitely developed movement, exposing the soloists against a largely simple and straightforward *ripieno* background. The slow movement is the only one in the Brandenburg Concertos to employ the full ensemble. It offers an expressive dialogue between the soloists and the full ensemble. The fugal finale displays both exuberant virtuosity, particularly in the violin, and power in the full ensemble, as in the strong rhythmic chordal passage near the end.

Today's program concludes our weekly week-long presentation of the most brilliant and varied set of baroque concerti we have inherited, all from a score which remained unread for more than a century after its preparation. Would that the Margrave of Brandenburg could have joined us this week to enjoy the music which immortalized his name.

John Hajdu Heyer

Friday Recital

August 6 only, 2:30 p.m., Sunset Center Theater

THE VIRGINIA BEST ADAMS VOICE FELLOWSHIP RECITAL

Jean Danton, *soprano*
Daniel Taylor, *countertenor*
John Tute, *tenor*
Donald Wilkinson, *bass*

David Gordon, *director, Adams Master Class*

Members of the Festival Orchestra

This recital is the final event in the prestigious Virginia Best Adams Master Class and Voice Fellowship. (See page 8 for further information and schedule.) The four Adams Fellows, young artists in their own right, will be presented in a showcase of vocal music from the great oratorio and operatic masterworks of the Baroque and Classical eras, as well as Art Song gems from the 18th and 19th centuries.

The varied program will include music by Monteverdi, Bach, Purcell, Handel, Mozart, Schubert and others.

This unique concert will be the culmination of three weeks of intensive coaching and preparatory work during which the four singers refine and polish their artistry under the guidance of Master Teachers David Gordon and James Schwabacher.

The repertoire for this exciting event will be made during the masterclass sessions, and a printed program will be available at the door on the day of the recital.

Proceeds from this concert will benefit the Adams Vocal Fellowship.

The Carmel Bach Festival expresses its gratitude to the Carmel Presbyterian Church for graciously providing space for the master class working sessions.

The E. Nakamichi Foundation Recital Series
Saturday Recital

July 24, 31, August 7, 11 a.m., Sunset Center Theater

I. **Four Concertos for Violin, *The Four Seasons,* Opus 8**..... **Antonio Vivaldi**
1678-1741

"Spring" RV 269
Allegro
Largo
Allegro

"Summer" RV 315
Allegro non molto
Adagio
Presto

"Autumn" RV 293
Allegro
Adagio molto
Allegro

"Winter" RV 297
Allegro non molto
Largo
Allegro-Lento

Elizabeth Wallfisch, *violin solo*

Lenuta Ciulei Atanasiu, Elizabeth Stoppels, Craig Reiss,
Eric Brahinsky, Amy Natzke, Sara Usher, *violins*
Simon Oswell, Meg Eldridge, *violas*
Douglas McNames, *cello*
Jack Kulowitsch, *contrabass*
Spencer Carroll, *harpsichord*

This recital will be delay broadcast on KUSP-FM, Tuesday, Aug. 3 at 10 a.m.

Program Notes

I. **Four Concertos for Violin, "The Four Seasons"**

Bach's admiration for Vivaldi dated from as early as 1712 when a large quantity of Italian music became available to the musicians in the court at Weimar. The noted Bach scholar Christoph Wolff has observed that Sebastian's confrontation with Vivaldi's music in Weimar prompted the "strongest single development toward Bach's personal style." The debt Bach owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes. The Festival this year appropriately includes representation by Bach's well-known, but neglected, Italian contemporary.

The four concertos known to us as *The Four Seasons* (Le Quattro Stagioni) were published in 1725 as the first four of the twelve concertos in Vivaldi's Opus 8, but Vivaldi had composed the works earlier, and not all at one time. Vivaldi provided these four concertos with descriptive sonnets written either by himself or by one of his opera librettists. We know, from the dedicatory letters to Count Venceslas Morzin, a Bohemian nobleman who lived in Italy, that the concertos had been performed frequently before their publication, but without any more specific description than what is implied in the main titles. Thus, it appears that the music brought forth the sonnets, and the concertos are not musical programs of the poems.

In addition to the poems, Vivaldi also added marginal descriptions of certain passages in the individual parts; for example, a passage in Spring carried the indication "the sleeping goatherd," and the viola part, "the barking dog," the Adagio of Autumn carried the notation, "sleeping drunks," in the cello part, and certain figures in Winter evidently evoke "running and stamping one's feet from the cold."

Descriptive considerations aside, Vivaldi's four concertos offer excellent, but not atypical examples of the composer's remarkably rich and imaginative concept of the Baroque concerto, a form which Vivaldi mastered, producing more than 500 of them.

John Hajdu Heyer

Bach's Tops 1993

Thursday, July 29, Sherwood Hall, Salinas, 7:30 p.m.
Thursday, August 5, Oldemeyer Center, Seaside, 7:30 p.m.

Vivace from *Concerto for Two Violins in D Minor,* BWV 1043 ..... **Johann Sebastian Bach**
Soloists from Summer Music Monterey *1685-1750*

Aria, "I'll follow thee," *(Ich folge dir gleichfalls)* ..... **J.S. Bach**
from *St. John Passion,* BWV 245

Andante, from *Brandenburg Concerto No. 2,* BWV 1047 ..... **J.S. Bach**

Chorale, "Glory be sung to thee," *(Gloria sei dir gesungen)*
Chorale, "Zion hears the Watchmen Singing," *(Zion hört die Wachter singen)*
from *Cantata BWV 140,* "Sleepers, Wake!" *(Wachet auf!)* ..... **J.S. Bach**

Theme and Variations ("The Harmonious Blacksmith") ..... **George Frideric Handel**
from *Harpsichord Suite in E Major* *1685-1749*

from Suite, *Don Quixote* ..... **Georg Philipp Telemann**
1681-1767
Overture
The Don Awakes
His Attack on the Windmills
Sighs of Love for Princess Dulcinea
Sancho Panza Tossed in a Blanket
The Gallop of Quixote's Horse, Rosinante; the Gallop of Sancho's Mule
Don Quixote's Rest

Duet, "Delight us both" *(Entzücket uns beide)* ..... **J.S. Bach**
from Cantata BWV 208, "The Hunting Cantata"

Adagio, from *Oboe Concerto in C Minor* ..... **Benedetto Marcello**
1669-1747

Recitative and Aria from *Funeral Music for a Talented Canary* ..... **G.P. Telemann**
(Trauermusik eines Kunsterfahrenen Kanarienvogel)

Sonata in D Major for Trumpet, G. 1 ..... **Giuseppe Torelli**
?-1613

Fugue, "But He Who Searches His Heart" *(Der aber die Herzen forschet)* ..... **J.S. Bach**
from Motet No. 2, "The Spirit Helps Our Weakness" *(Der Geist hilft unsrer Schwachheit auf)*

from *Orchestral Suite No. 1 in C Major,* BWV 226 ..... **J.S. Bach**
Gavotte
Forlane
Menuet
(Bourrée)

Members of the Festival Orchestra and Chorale
Members of the Summer Music Monterey Orchestra

Bruce Lamott, *conductor*

Artists and program subject to change.

This concert is partially underwritten by a generous grant from MERVYN'S.

Bach to the Future 1993

Natividad Elementary School, Salinas, July 29, 9 a.m.
Sunset Center, July 29, 12:30
E.A. Hall Middle School, Watsonville, August 5, 10 a.m.

Vivace from *Concerto for Two Violins in D Minor,* BWV 1043 ..... **Johann Sebastian Bach**
Soloists from Summer Music Monterey *1685-1750*

Aria, "I'll follow thee," *(Ich folge dir gleichfalls)* ..... **J.S. Bach**
from *St. John Passion,* BWV 245

Fugue, "But He Who Searches His Heart," *(Der aber die Herzen forschet)* ..... **J.S. Bach**
from Motet No. 2, "The Spirit Helps Our Weakness," BWV 226
(Der Geist hilft unsrer Schwachheit auf)

Theme and Variations, ("The Harmonious Blacksmith") ..... **George Frideric Handel**
from Harpsichord Suite in E Major *1685-1749*

from Suite, *Don Quixote* ..... **Georg Philipp Telemann**
1681-1767
The Don Awakes
His Attack on the Windmils
Sighs of Love for Princess Dulcinea
The Gallop of Quixote's Horse, Rosinante; the Gallop of Sancho's Mule
Don Quixote's Rest

Duet, "Delight us both" *(Entzücket uns beide)* ..... **J.S. Bach**
from Cantata BWV 208, "The Hunting Cantata"

Adagio, from *Oboe Concerto in C Minor* ..... **Benedetto Marcello**
1669-1747

Recitative and Aria from *Funeral Music for a Talented Canary* ..... **G.P. Telemann**
(Trauermusik eines Kunsterfahrenen Kanarienvogel)

Sonata in D Major for Trumpet, G. 1 ..... **Giuseppe Torelli**
?-1613

from *Orchestral Suite No. 1 in C Major,* BWV 226 ..... **J.S. Bach**
Menuet
Bourrée

Members of the Festival Orchestra and Chorale
Members of the Summer Music Monterey Orchestra

Bruce Lamott, *conductor*

Artists and program subject to change.

This concert is partially underwritten by a generous grant from MERVYN'S.

Lectures, Symposia and Special Events

The Sandor Salgo Lecture Series

Carpenter Hall, Sunset Center, Admission Free

Saturdays, July 17, 24, 31, 2 p.m.
A Season for All Seasons: A Musical Almanac ..... **Dr. Bruce Lamott**

Mondays, July 19, 26, August 2, 11 a.m.
Bach the Kleptomaniac: The Composer as Collector and Hoarder ..... **Dr. John Butt**

Wednesdays, July 21, 28, August 4, 11 a.m.
Sunday at St. Thomas: Music from Bach's Library ..... **Dr. Clifford Cranna**
(An Introduction to the Mission Concert)

Thursday, July 22, 4 p.m.
New Styles for Old Music: The Care and Feeding of the Baroque Singer ..... **Members of the Company**
(A panel discussion/demonstration with David Gordon, *tenor;* Daniel Taylor, *countertenor;* Bruce Lamott, *moderator*)

Thursdays, July 29, August 5, 11 a.m.
Wallfisch String Master Class ..... **Elizabeth Wallfisch, *Concertmaster,* Musicians from the Company**

Fridays, July 23, 30, August 6, 11 a.m.
A Man for *The Seasons:* Music and Nature through Haydn's Eyes ..... **Dr. Stanley Engebretson**

Facing the Music

Informal, Pre-Concert Talks, Admission Free
Carpenter Hall, Sunset Center, 7 p.m. Saturdays, Mondays, Tuesdays, Fridays
1 p.m. Sundays
Members of the Company

Virginia Best Adams Master Class Working Sessions

Open to the Public, Admission Free
Carmel Presbyterian Church, Southeast Corner Mission and Ocean
Mondays and Tuesdays, July 19 & 20, 26 & 27, August 2 & 3, noon until 2 p.m.

Birth of a Performance: Series of Five Open Working Rehearsals

Watch the Tuesday concert program evolve from first reading to dress rehearsal
Sunset Theater, Admission Free
Wednesday, July 7, 10 a.m. and 7:30 p.m. Thursday, July 8, 10 a.m.
Monday, July 19, Tuesday, July 20 at 10 a.m.

Schwabacher Lieder Series

Casa Serrano, Monterey
Wednesdays, 6 p.m.
SOLD OUT
July 21, Schubert's *Schwanengesang,* Daniel Lichti, *baritone;* Janina Fialkowska, *piano*
July 28, Mozart, Schubert, Schumann Songs, David Gordon, *tenor;* Daniel Lockert, *piano*
August 4, J.S. Bach, *The Goldberg Variations,* Spencer Carroll, *harpsichord*

Bach's Tops

A Concert of Baroque Favorites
July 29, 7:30 p.m., Sherwood Hall, Salinas, 940 North Main St., Admission Free
August 5, 7:30 p.m., Oldemeyer Center, Seaside
nominal admission charge to benefit the Seaside Arts Council

Bach to the Future

A Concert for Young Listeners
July 29, 9 a.m., Natividad Elementary School, Salinas
July 29, 12:30 Sunset Theater, Carmel
August 5, 10 a.m., E.A. Hall Middle School, Watsonville

Johann Sebastian Bach Golden Chair

-to honor Maestro and Priscilla Salgo-

An endowment fund has been established to honor Maestro and Priscilla Salgo for their thirty-six years of devotion to the Carmel Bach Festival. Many musicians and patrons have donated to this endowment fund and have sent notes of thanks to the Maestro and Priscilla.

Donations of any amount may be sent with an accompanying note to the Maestro c/o Carmel Bach Festival, P.O. Box 575, Carmel, CA 93921.

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The generous support of individuals, corporations and foundations is essential to the continuing tradition of the Carmel Bach Festival. Ticket revenue provides less than half of the funds needed annually. Giving opportunities are described and acknowledged as follows:

Annual Support

DONOR BENEFITS: Donors receive priority mailing of ticket brochures, special gifts and invitations to special functions honoring musicians and donors.

ANNUAL CHAIRS: Support for chairs gives security to your favorite instrument or voice for this season.

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Chorus Director	$1,000
Concertmaster	$1,000
Soloist	$1,000
Opera Director	$500
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Orchestra Chair	$350
Chorale Chair	$350
Chorus Chair	$250
Lecturer's Chair	$100
Other	$100

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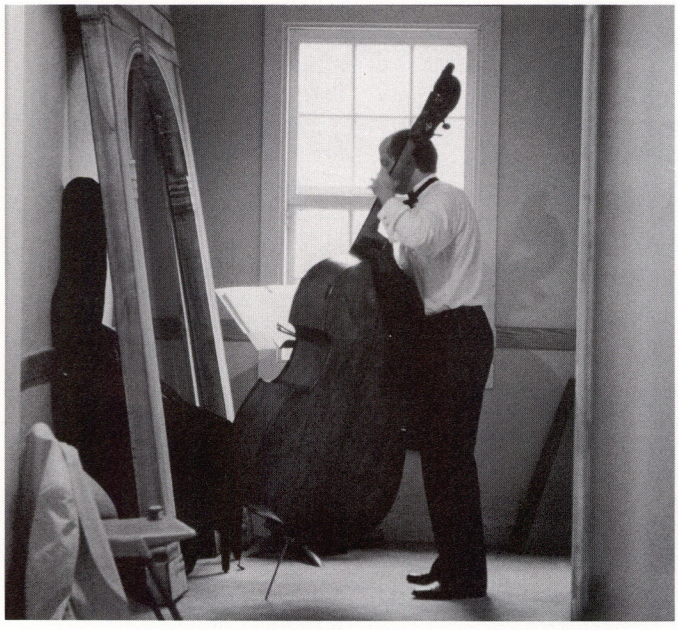

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ENDOWMENT FUND: Matching contributions, memorials, deferred gifts and bequests often are made directly to the Festival's endowment fund. Interest from the fund provides a continuing source of income and long term financial stability.

Golden Chairs

1987 marked the 50th anniversary of the Carmel Bach Festival. In recognition of that achievement and as a dedication to the next 50 years, the "Golden Chair" plan was established.

Contributions to the plan made to the endowment fund help build a continuing source of income and ensure the long-term financial security of the Festival. Chair choices are available in various performance categories (as indicated below).

Your "Golden Chair" gift is a one-time contribution offering continuous identification which assures your essential role in guaranteeing the performance of the Carmel Bach Festival.

Please join in the commitment to the next 50 years. For further information contact the Festival Executive Director.

Conductor's Chair	$50,000*
Johann Sebastian Bach Chair	*see page 81*
Chorale Director's Chair	$25,000*
Concertmaster's Chair	$25,000*
Associate Concertmaster's Chair	$20,000*
Solo Vocal Chairs	$20,000
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Chorale Chairs	$10,000

*Fully Subscribed

DEFERRED GIVING: A decision now to make a gift in the future helps ensure that following generations will enjoy the Carmel Bach Festival. Deferred gifts can be a bequest in your will, or a "present gift of future interest" in real or other property. You retain the benefits of your property during your lifetime and receive the tax advantages now of an irrevocable gift in the future. You may contact the Festival Executive Director for further information.

MATCHING GIFTS: Many businesses encourage their employees and families to be involved in community events. Is your company one of these? As a Festival patron the question needs to be asked. Why? Because a matching gift program will help you, your company and the Carmel Bach Festival. A matching gift will multiply the effect of each dollar you contribute.

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In this time of transition, we give special thanks to the following organizations who have given us special support:

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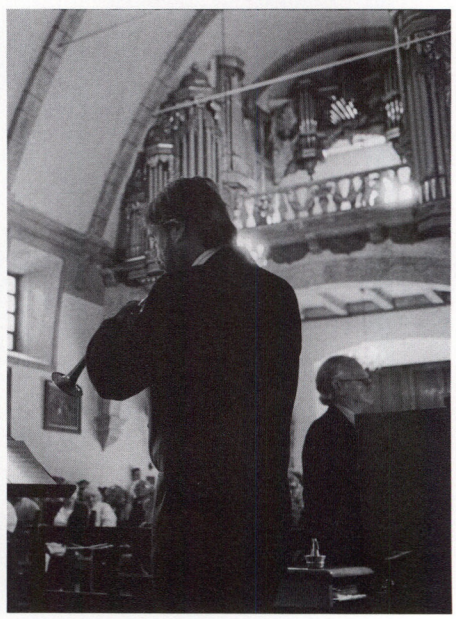

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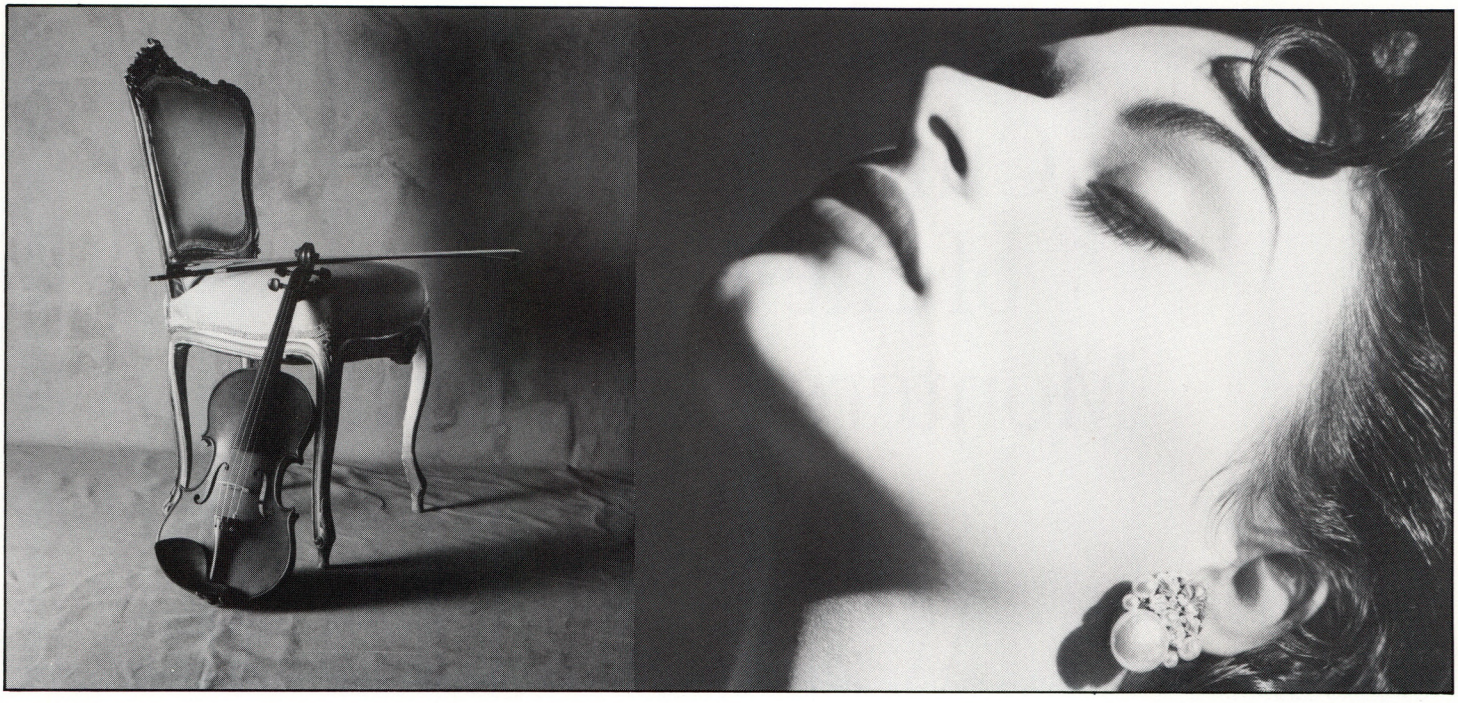

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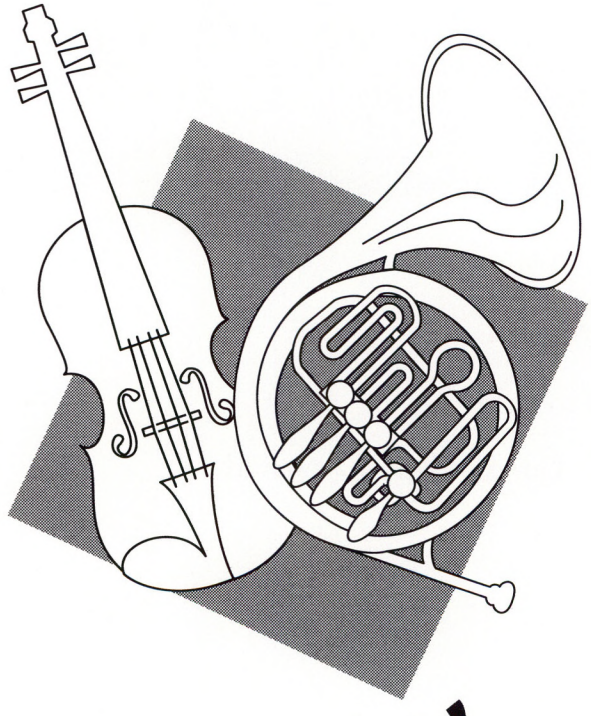

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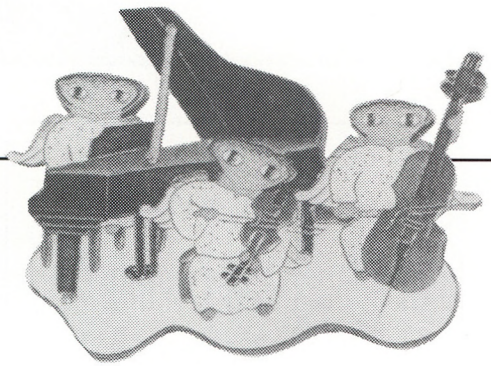

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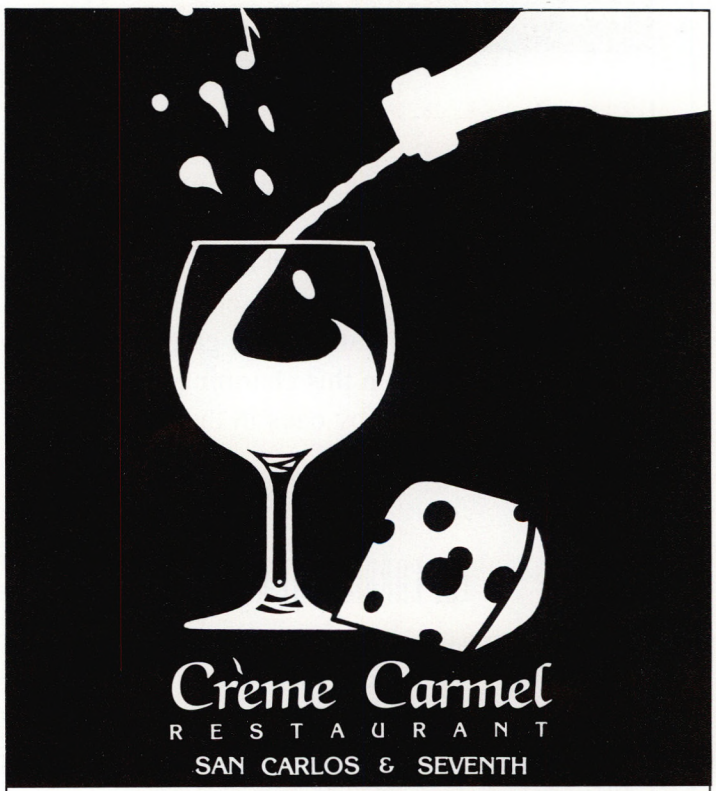

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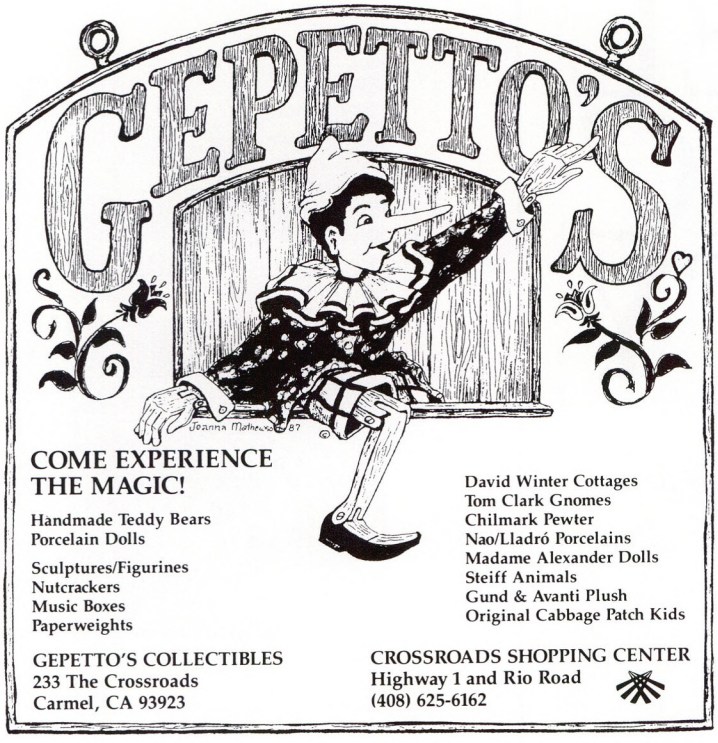

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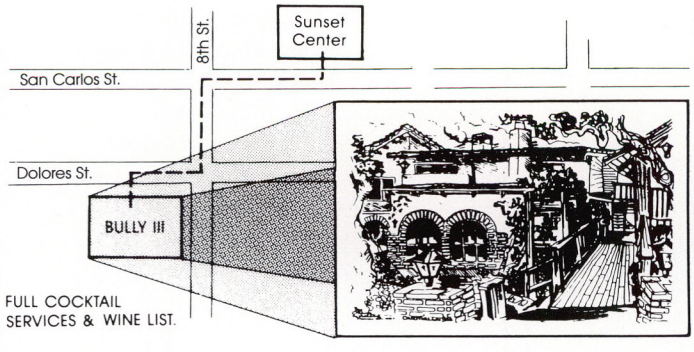

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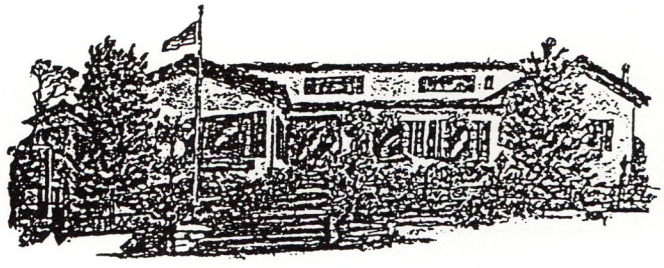

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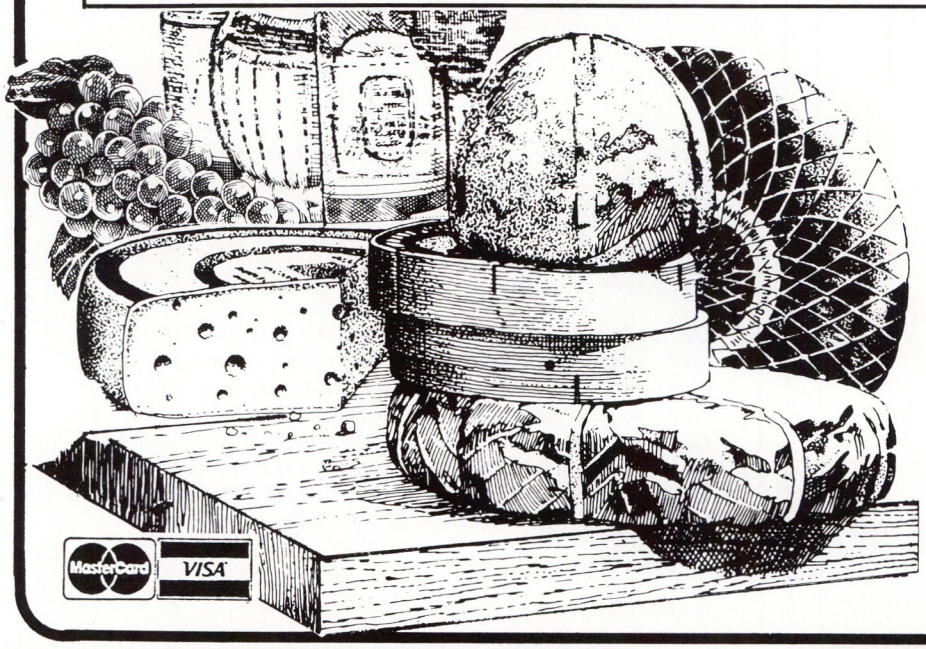

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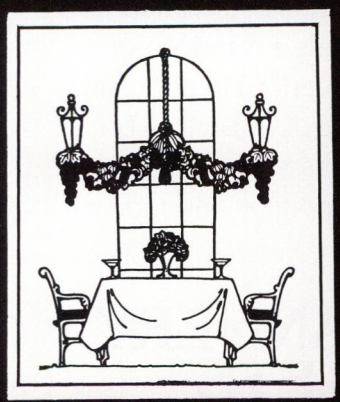

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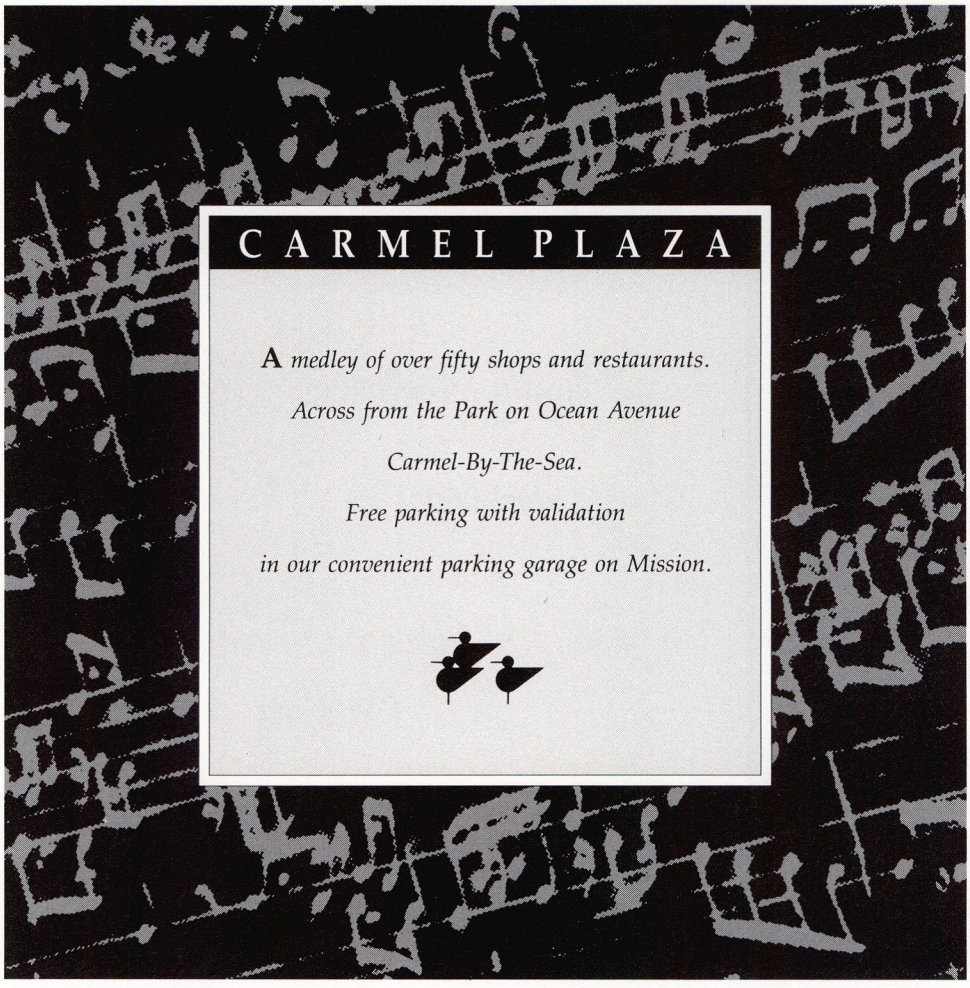

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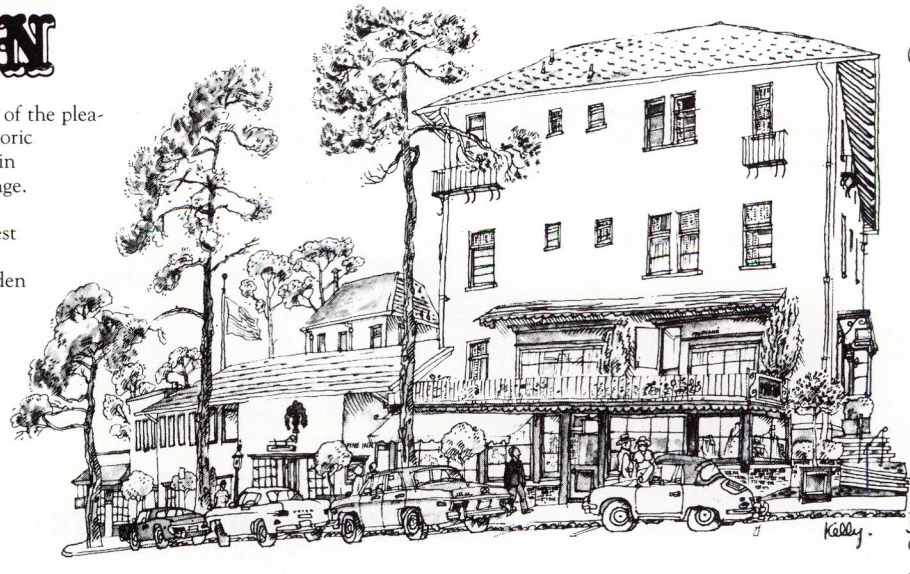

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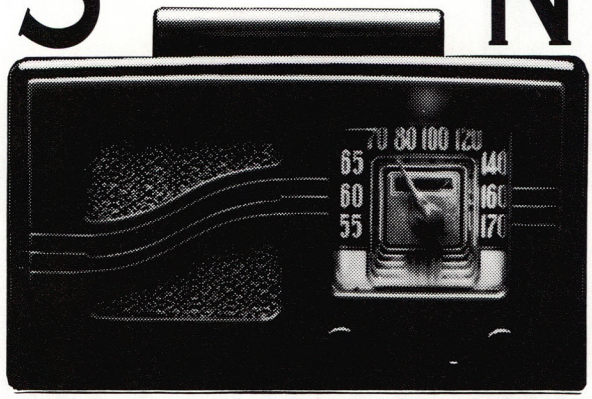

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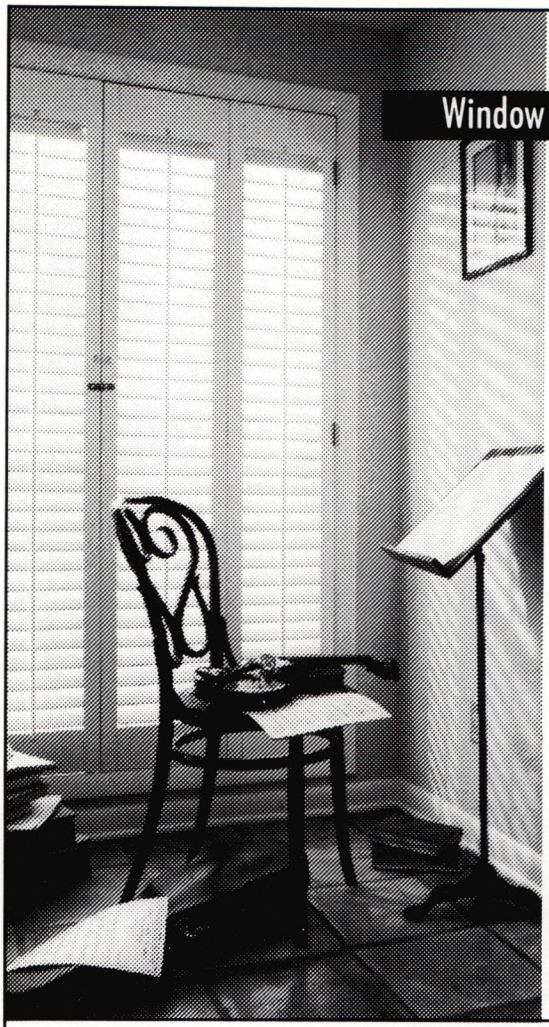

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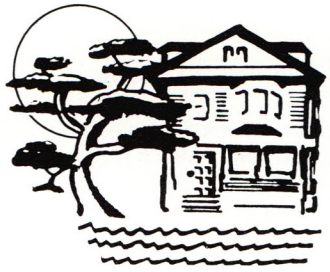

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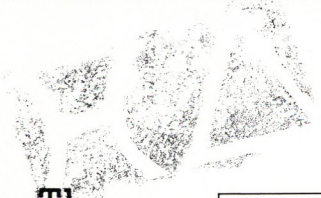

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